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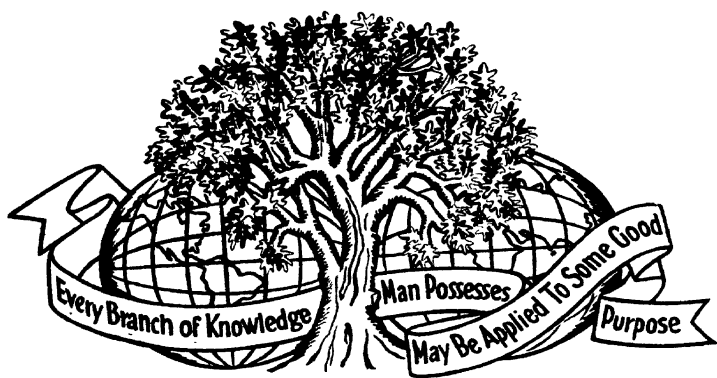
EUROPEAN RENAISSANCE
BAROQUE—MODERN ART

BY

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AU REVOIR

This volume finishes the *Outline History of Art* which we have characterized as "The Key to Parnassus." Really, of course, it is much less pretentious—it is rather a series of glimpses and interpretations of works of art through the ages.

Limitations of space and time have necessarily affected our treatment. Nevertheless, these volumes reflect a great effort in bringing within their small compass so extensive a subject. Many important artists are mentioned only by name. Of others no mention is made at all, because we wanted to put emphasis upon the greatest. Of these we sometimes give gossipy details of their lives—perhaps even informal, chatty comment on their works—because we wanted to create a feeling of personal contact with the artist. If our words stimulate the reader to search farther in the field of art and to make judgments for himself, we shall be happy.

The composition of the printed pages of these three volumes has been a difficult task, a task that has been facilitated by the skill and patience of the Director of Design and Layout for the *University of Knowledge*. Otto Maurice Forkert, Director of Layout, should be complimented on the typographic appearance of these pages.

The writer now awaits the blows.

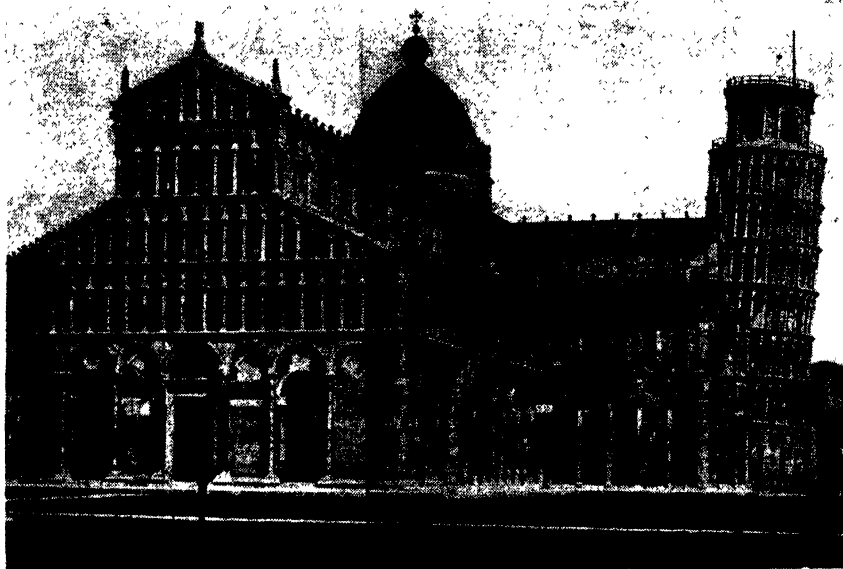
JOSEPH PIJOAN



The Fighting Cock. Iron and copper work by Gorgallo. Metropolitan Museum of Art. New York.

VOLUME III

*ART OF THE EUROPEAN
RENAISSANCE, BAROQUE,
AND MODERN ART*



Cathedral and Leaning Tower, or Campanile. Pisa.

DAWN OF THE RENAISSANCE

(1250-1300)

IN THE VARIOUS SCHOOLS that influenced artists during the Middle Ages attempts were made to revive the Classical style. Such a revival meant living according to the ideas of the Greeks and Romans, and holding Christian beliefs at the same time. This was rather difficult. It was tried by Theodoric, Alaric, and Charlemagne with very unsatisfactory results, and the attempts lasted only a comparatively short time. Knowledge of Classical thought was at this time very slight. Aristotle was known only through Arab commentators, and Plato only through the Latin translations of two of his dialogues, the *Timaeus*, and the *Phaedo*. The texts of Ovid and Vergil were well preserved, but the two authors took on the status of magicians of a sort. The *Satires* of Juvenal and Persius were enjoyed by the monks, not for what they recounted of the good life, but rather for the wickedness they described. Homer could be read only in a condensed Latin translation which was very poor.

Petrarch was the first scholar in the West who studied Greek; and his interest was so great that, it is said, he died with a copy of Homer in his hand. It was only toward the end of the fourteenth century that even a

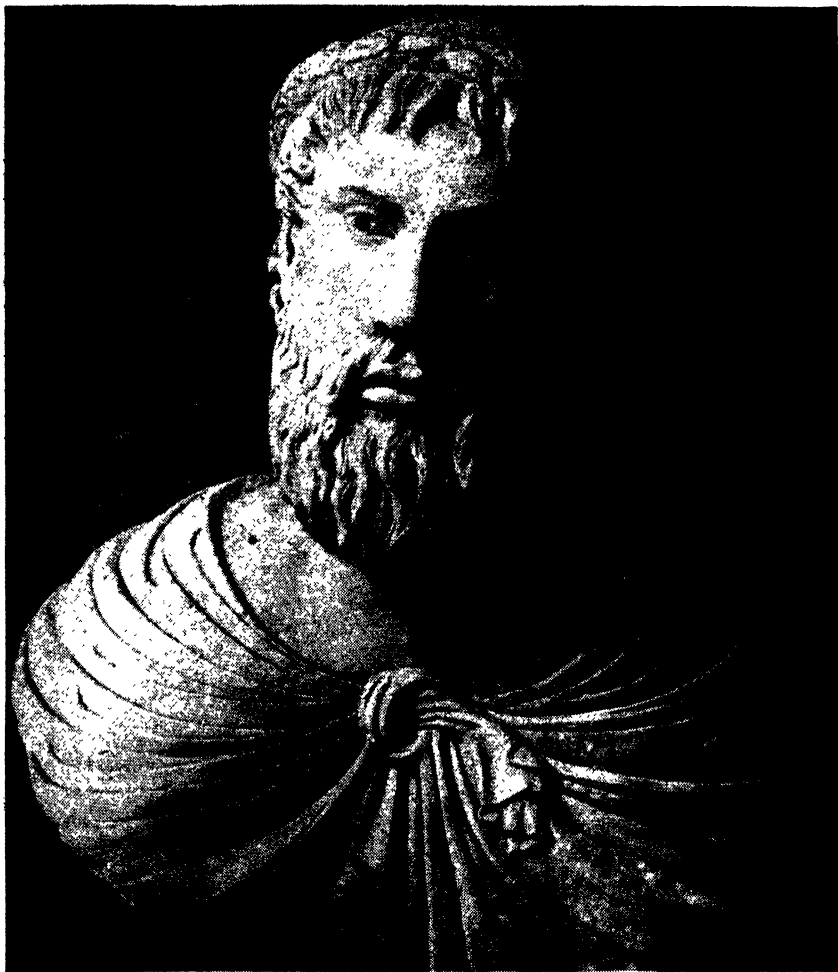


Head of figure personifying the city of Capua. From the Triumphal Arch of Frederick II. Museum of Capua.

superficial knowledge of the Greek language began to be found in western Europe. Boccaccio, for one, learned to read a little Greek. But this growing knowledge of Greek ideas from the original sources did not free the minds of the people from the old superstitions. They continued to believe in the devil and to fear him. Many held the traditional idea that nature is full of snares for the soul, and that the flesh is the greatest snare of all. They were loath, therefore, to bring the nude figure into art; and at that time even the figures of the saints, who in later art appear without clothes, are robed. St. Jerome, the desert hermit, wears the costume of a cardinal; Mary Magdalene is robed as a nun; St. Sebastian,

who was tied to a tree and made the target of arrows, is dressed in a soldier's uniform. Adam and Eve, because they were harder to dress appropriately, were very seldom represented. Other subjects, like the Wise and the Foolish Virgins, replaced them in cathedral sculpture and painting.

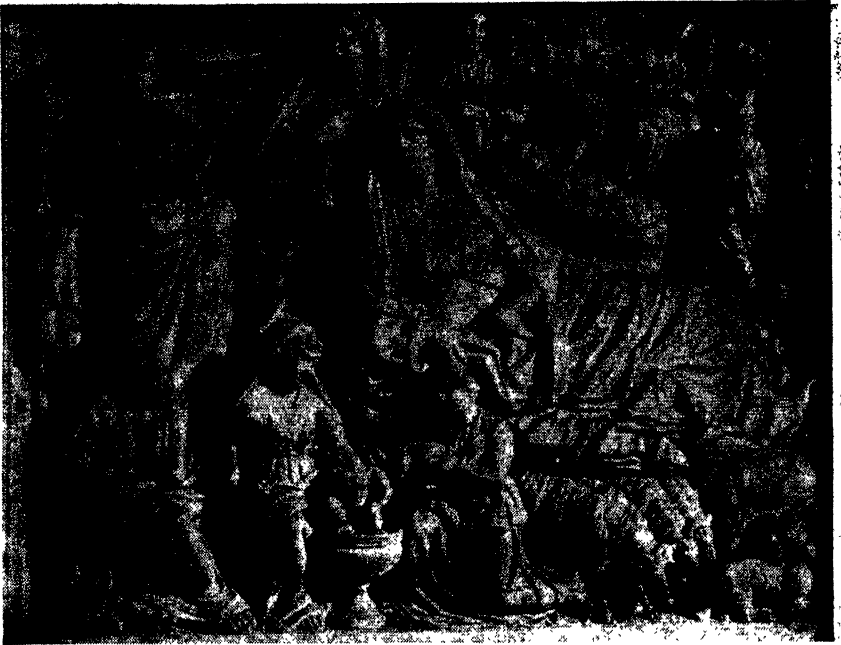
The desire to learn more about the ancient Romans gained ground. Progress in Italy, where free thought was a natural growth of the soil, was more rapid than farther west. The Church was indirectly a great help, for the political enemies of the Church were naturally antagonistic to the restrictions imposed by the clergy. In Rome two attempts were made to restore the Roman state and overthrow the popes. One was made by Crecentius; and the other, by Cola di Rienzi, who took advantage of the residence of the popes at Avignon to proclaim himself tribune. It is interesting to note that he occupied his leisure hours in making a collection of ancient Roman inscriptions. The great city was still filled with remnants of her ancient glory. Roman marbles were so common as to lose all value. Some are still standing in the streets of Rome and have been nicknamed by the people. In Florence also there are many. In fact, it would have been useless to try to destroy them all, for they were brought to light as fast as they were smashed. On the walls of Siena, a town of marked religious spirit, there was in the Middle Ages a bronze Roman wolf, which served as a kind of emblem. In Pisa a large number of antique marble statues, sarcophagi, and reliefs stood in the



Bust of Pietro della Vigna, minister of Frederick II, whom Dante included in his *Inferno*.
From the Triumphal Arch of Frederick II. Museum of Capua.

porticoes of the Campo Santo as trophies of the Republic's victories. They seemed to be waiting for the time when they would infuse the sculptors who saw them with a passionate admiration for the Classical style.

As in the case of all great changes, there grew up legends about the beginnings of the Italian Renaissance. A great deal of truth can be found mixed with much that is improbable. History has been too simplified, and in some cases to a single accident are attributed results which are the outcome of many different contributions. Local patriotism has also entered in, even to the point of putting artists before their time in order to credit them with great masterpieces that had been executed by artists from other regions. To



"Annunciation" and "Birth of Christ," with the Virgin reclining like the Etruscan Sarcophagus figures. Relief by Nicola Pisano. Pulpit of the Baptistery, Pisa.

clear history of myths has been the task of critics of the past century, a task not yet finished.

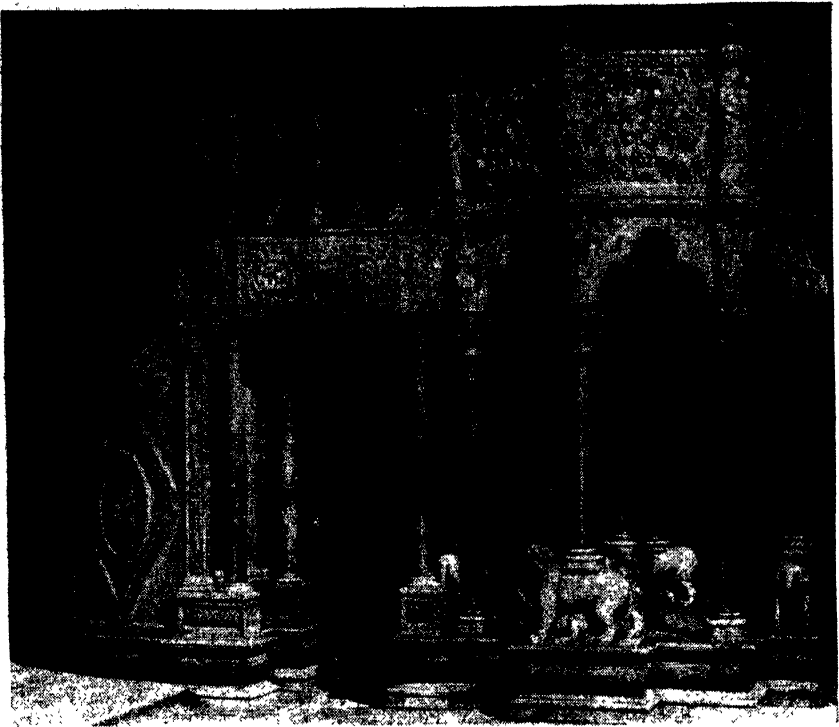
Some marble statues at Pisa, according to a legend, were responsible for the beginning of the Renaissance in Italy. Nicola, called Pisano, a sculptor of the city, was greatly influenced by their style, and his school became the first great school of the Renaissance. As a matter of fact, Nicola was not a Pisan by birth, but he was from Puglia (modern Apulia); and in his land he had already seen Classical work. The name was misread in the early manuscripts, purposely or otherwise, and the proud Pisan writers made Nicola without further ado a man from Pisa. We are now able to explain the almost miraculous appearance of the style which Nicola started. Apulia was in southern Italy, a region which included the favorite province of the German Emperor Frederick II, who married a Sicilian princess. Through this marriage he became King of Sicily and Naples. As the most powerful ruler on the Peninsula, he was the only one who dared oppose the pope. The Church could use anathemas and excommunications against him, but Frederick II retaliated by scorning these condemnations and gathered around himself an army of Saracens. He succeeded in combining pagan living and Christian believing, a combination which neither Theodoric nor Charlemagne completely achieved. So, in the Court of Frederick II, a first attempt



"Adoration of the Magi," with Phaedra, the heroine of Classical tragedy, as the Virgin.
Relief by Niccolò Pisano. Pulpit of the Baptistery, Pisa.

at the restoration of ancient art with no restrictions of any kind was completely successful. A testimonial of major importance is found in the remains of a great triumphal arch that the Emperor built in Capua. Some of the marble statues of this monument are still preserved. They are not snobbish works with half-hearted acceptance of the antique, but really Roman statues in spirit and in treatment. In that group of artists commandeered by Frederick II was Niccolò, the first artist of the Renaissance. There is no longer any doubt on the subject. In addition to the similarity of the two styles, which proves that Niccolò carried the Classical tradition north, we also have some old contractual documents in which Niccolò is called Niccolò of Apulia. Among these is the contract for the pulpit at Siena.

The legend which makes him a native of Pisa recounts how the Pisan sea lords, as yet unconquered, had brought great quantities of sculptured marble pieces from the Orient, Sicily, and the Balearic Isles. As the marble lay near the Cathedral, ready for construction of the Baptistery and the Campanile, it attracted the attention of a young Pisan sculptor named Niccolò, who was at work on the Cathedral. Inspired by these old marbles he showed great talent as a sculptor, and in 1260 he was commissioned to execute the pulpit of the Baptistery, which became a glorious point of departure for the new Renaissance.



Pulpit by Niccolò Pisano and his pupils. Cathedral, Siena.

The error of supposing Niccolò a native of Pisa was natural enough, for an inscription on the pulpit attributes it to Niccolò Pisano. This, however, only proves that the Pisans, grateful for the work Niccolò had done, gave him Pisan citizenship; and that he, proud of this honor, calls himself a Pisan in this, his first great work. He must have been a mature man when he went to Pisa, because his son Giovanni was old enough to help him as a marble carver when he went to Siena six years later to work on the pulpit of the cathedral there. As always, there is some truth behind the legend. The marble statues of the Campo Santo served as models for the pulpit of Niccolò. Many of the pulpit figures which are most plainly imitations of the Greco-Roman style are faithful copies of the antique marbles still to be seen in the famous cloister of this cemetery. The reliefs of the pulpit railing show this same influence. The "Adoration of the Magi" shows the Virgin seated like a matron of ancient times, and the treatment of her mantle and other drapery was evidently taken from the mythical subject of "Hippolytus and Phædra" on a sarcophagus of the Campo Santo. In the "Nativity," Mary reclines upon a couch in the manner of figures on the covers of many

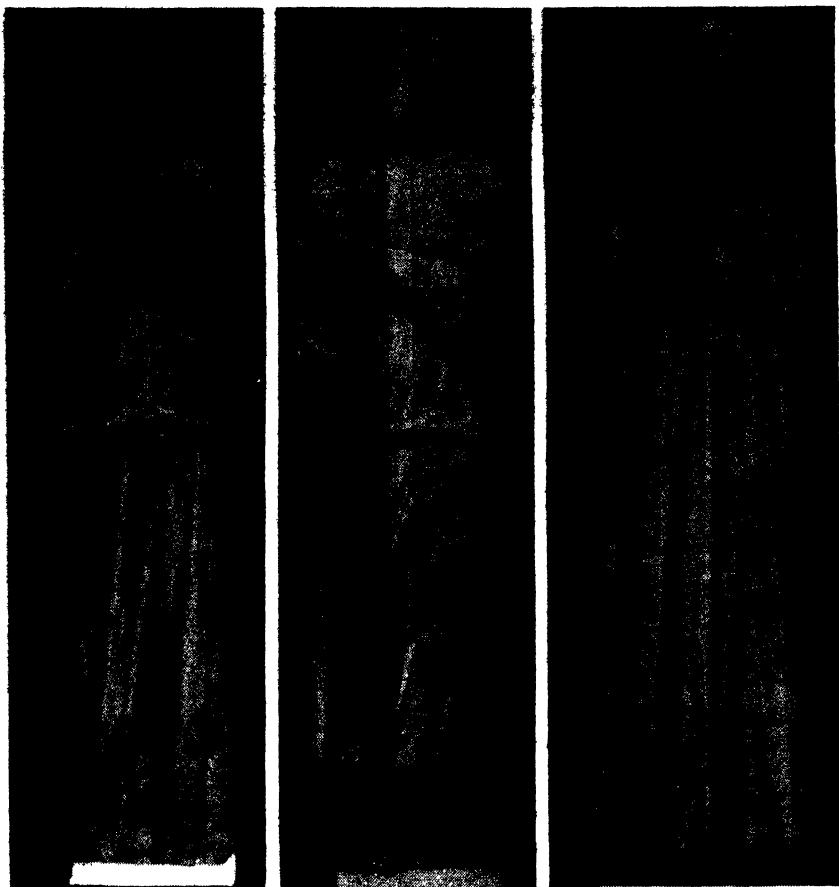


Two madonnas by Giovanni Pisano. The one at the left is from the entrance to the Campo Santo at Pisa; the one at the right, from the Chapel of the Arena at Padua.

sarcophagi in Tuscany. In the "Presentation in the Temple," the priest with his long beard is evidently derived from the figure types on an antique vase in the Campo Santo.

Although these figures of Niccola show signs of the influence of the Classical models, their style was a distinct innovation in Tuscany. There are other Tuscan reliefs and pulpits which are almost contemporary with the work of Niccola; but the style is quite different, being coarser and more primitive. On the other hand, the reliefs from southern Italy, whence Niccola came, even when they are coarse and cheap do not appear primitive but retain their Classic quality.

No sooner was the pulpit of the Baptistry at Pisa completed than people in the city and throughout Tuscany were filled with great enthusiasm for it. Six years later Niccola was asked to go to the neighboring city of Siena to carve the pulpit of the cathedral there. The master accepted the commission, and the documents tell us that he moved there with a number of his pupils. Three of these were later to become famous; his son, Giovanni; the Florentine Arnolfo; and Fra Guglielmo, a Dominican monk. This work at Siena was more complicated than the pulpit at Pisa.



Two angels, and a portrait of Scrovegni. By Giovanni Pisano.
Chapel of the Arena, Padua.

After they had completed the pulpit at Siena, the pupils of Niccola separated and spread the new art throughout Italy. Fra Guglielmini went to Bologna, where he carved on the marble sarcophagus of St. Dominic. Arnolfo seems to have gone first to Rome and later to have joined Niccola in Perugia, for the decoration of a fountain.

Of all the pupils of his father, Giovanni Pisano was the one least disposed to imitate the calm serenity of ancient art. We find him forgetting the lessons of Niccola and throwing off audaciously all restraint. After he became mature, Giovanni worked alone, giving form to his daring inspirations. There is an enormous difference between the styles of Giovanni and Niccola. As far as restoring to the world the beauty of Classical art is concerned, Giovanni's work may be called a step backward.



Three groups of angels. Probably used as supports for a pulpit. By Giovanni Pisano. Metropolitan Museum of Art, New York.

But the passionate ardor of the sculptor was entirely in keeping with the spirit of his age, for not until the middle of the fourteenth century do we again find that serene optimism of the ancient world which had so inspired his father.

The Renaissance was to follow its own path. Giovanni Pisano was a natural factor in its development. He was the element of vacillation in the forward movement. Progress at that time meant peace and serenity, as against the sensitivity that Giovanni reflects. It is true he had something that Dante also had: that excessive feeling which makes the poet faint, and which makes him deaf in the presence of good or evil. Giovanni, the Pisan sculp-



"The Creation of Eve." Relief by Andrea Pisano. Campanile, Florence.

tor, had that; but he did not have the controlling mind of Dante, who, when the trance was over, passed judgment on himself. For this reason the real successor of Niccola was not his son, but Arnolfo, the Florentine apprentice.

Arnolfo followed the road indicated by Niccola. After working with his master, he went to Rome to study. There he executed two beautiful altars, which we still see in their places in S. Paolo fuori le Mura (St. Paul's Without the Walls) and St. Cecilia in Trastevere. They are very similar. Their trefoiled arches rest upon four columns, and the corners are decorated with the figures of angels and prophets. In them we see the pure style of Niccola. The one in S. Paolo is signed, "*Hoc opus fecit Arnolfo.*" Later Arnolfo returned to his native city of Florence, but not before he had stopped at Orvieto to carve the tomb of Cardinal Braye. It followed the Classical



Jabal the Patriarch, "Father of those who dwell in tents." Campanile, Florence.

form. The statue of the deceased carved in stone rests upon the sarcophagus beneath a canopy. Two angels hold aside the curtains revealing the recumbent figure within. Above, the deceased is again represented, kneeling as he is presented to the Virgin by two saints. Still higher up, Mary, seated like a Roman matron, is represented with her Son. This tomb had a strong influence on the style of other early Renaissance tombs.

From Orvieto, Arnolfo went to his native city of Florence to direct the work on the great cathedral there. We know little of his activities during this last period of his life. It is very possible that Tino da Camaino learned his art under Arnolfo at this time, and carried it to the kingdom of Naples, where he later worked.

Thus, while Guglielmo was taking the seeds of the new style to Bologna, Giovanni to Padua, Arnolfo to Rome and Orvieto, and Tino da

Camaino to Naples, another sculptor, Balduccio da Pisa, carried it to Milan in Lombardy, where he executed the Tomb of St. Peter the Martyr. In this way, the style spread to every part of Italy. Of the next generation, namely at the beginning of the fourteenth century, Andrea, commonly called Andrea Pisano, was working in Florence where he achieved the marvelous masterpieces of the Pisan school. In the coming pages we shall see how Giotto and his pupils brought about the revival in the art of painting at Florence, as Niccola and his school revived the art of sculpture at Pisa.



Joseph's cup is found in his brother Benjamin's bag. Pre-Renaissance relief in southern Italian style. Pitcairn Collection, Bryn Athyn, Pennsylvania.



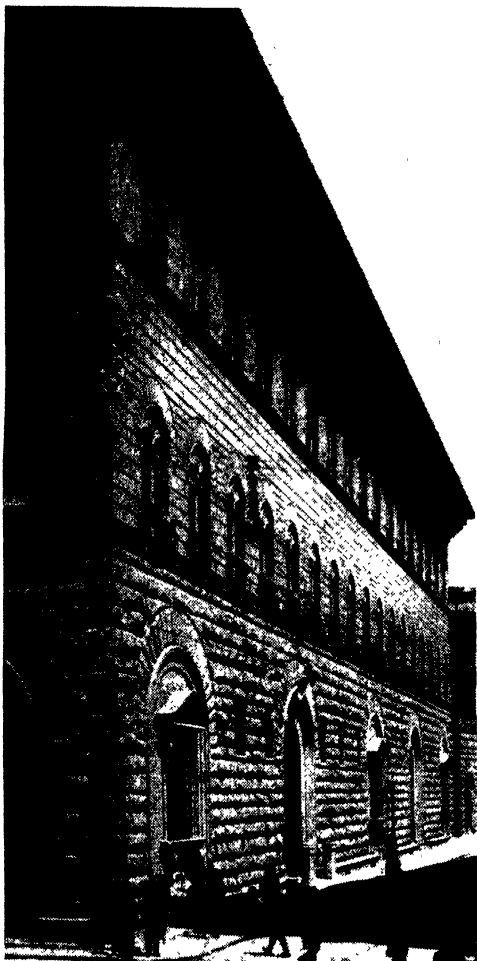
The Cathedral of Florence with the dome built by Brunelleschi, and the Campanile said to have been planned by Giotto.

THE FLORENTINE RENAISSANCE: ARCHITECTURE AND SCULPTURE

(1400-1500)

ARCHITECTURE

DURING the fourteenth century Florence had been fostering and contributing to ideas which were gaining tremendous momentum toward a great intellectual and artistic rebirth. The Renaissance, which was beginning to get under way in the work of the Pisanos and the painting of Giotto, found its stride and made almost unbelievable progress in the fifteenth century. Conditions during the early fifteenth century were favorable for Florence to assume the natural leadership in this movement. Rome was still suffering from the schism in the church and the removal of the popes to Avignon; Naples was in a decadent condition, due to the incapacity of the French Anjou rulers there; and in the north of



The Riccardi Palace. Built for Cosimo de' Medici by Michelozzo. Florence.

Italy the continuous strife between the cities allowed little opportunity for constructive thinking and building. Florence, on the other hand, was strong enough to impose her supremacy on Tuscany, from the high Valley of the Casentino to Pisa and Siena, and to Arezzo, Cortona, Lucca, and Pistoia, which, even if they did not all become subservient to her politically, fell under her intellectual dominance.

Florence was artistically the leader. Siena in the stream of development was little more than an episode, but the seeds planted on Florentine soil were destined to grow to great stature.

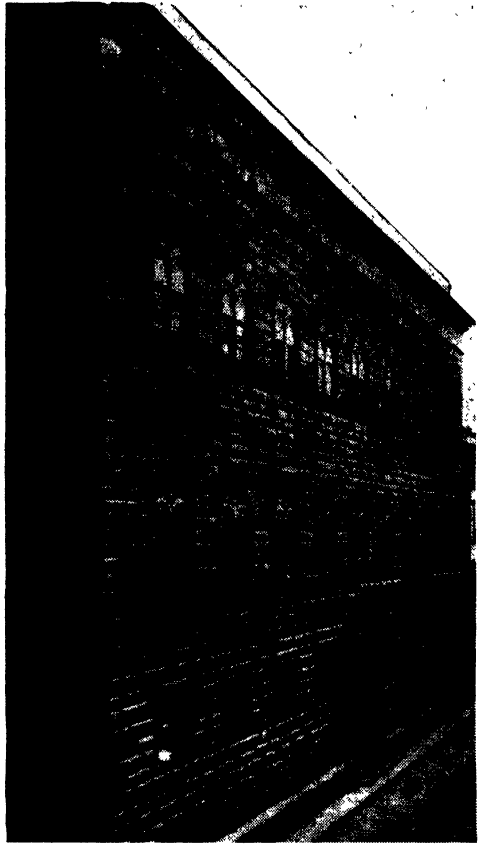
The art of architecture, being more complicated and harder to manage than the arts of sculpture and painting, resisted the innovations for a longer time. Gothic persisted in building, but it was a Gothic different from the French so popular in other parts of Europe. The greatest work of the period in Florence is the Cathedral. Erected on the site of the old Church of Santa Reparata, it was dedicated to the

Virgin as Santa Maria del Fiore. It is a vast edifice, richly decorated with colored marbles on the exterior, but gray and cold inside. It is very different in style from the Cathedral of Pisa with its rhythmical arcades.

Beside the Cathedral rises the Campanile also decorated with colored marble. The Gothic pointed arch is retained in the shape of its windows, with their graceful slender columns. We know little of the history of this building. Tradition ascribes its building to Giotto, and he is supposed even to have carved some of the sculptured reliefs at the base. However, it does not seem likely that this master, whose many activities are known to us, would have had the time to direct this or any building. It is perhaps the most

beautiful bell tower in all Europe. Its proportions and its decoration combine to achieve an effect of grace and beauty. It is divided into a series of horizontal zones, the lowest of which is decorated with reliefs, and the one above it by a row of statues. The tower, with its colonnaded windows and delicately colored marbles, becomes lighter toward the top.

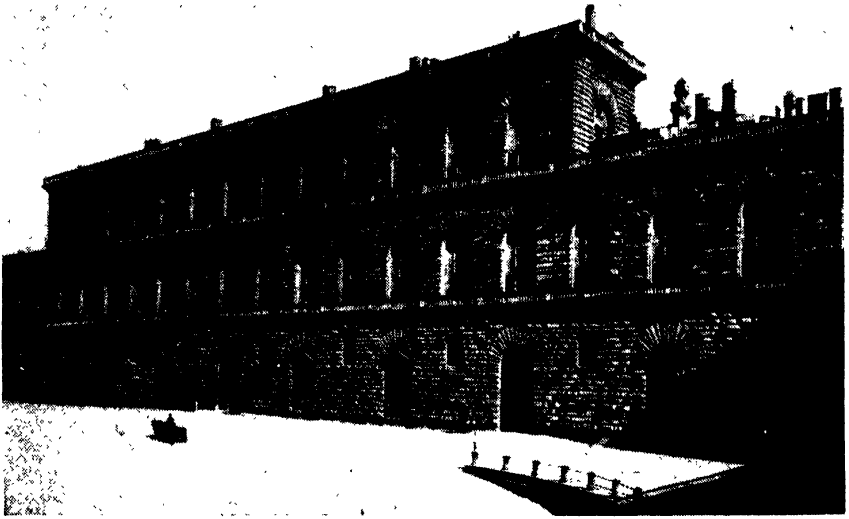
Beautiful as it is, the Campanile loses some of its marvelous effect by being placed so close to the Cathedral. The dome attracts attention to the detriment of the bell tower. The great dome of the Cathedral is the most characteristic feature of the Florentine skyline, and it makes other monuments in comparison with it seem like shallow decorations. The dome is not only the largest but also the most typically Florentine of the city's monuments. One reason for its particular interest to the student of Renaissance architecture is that it was the first of its kind to be built, and thousands



The Strozzi Palace. Built by Benedetto da Maiano.
Florence.

of other domes have been patterned after it. From the East, where it was imitated, to the state capitols and the national Capitol of the United States, many buildings inherited the Florentine dome. But in spite of all its competitors, it remains the most beautiful of all the domes in the world. Michelangelo, in the sixteenth century, on undertaking the construction of the dome of St. Peter's said that he could build a bigger dome but not one so beautiful as the one of Santa Maria del Fiore.

There is also an interesting legend about its building. The fourteenth century had seen the building of the Cathedral according to the plans of Arnolfo. He died, however, without leaving any instructions about how the crossing of the transept and nave was to be covered. Instead of the simple square space which is usual, there was an octagonal space of gigantic proportions, for Arnolfo had cut across the angles of the crossing. It could not



The Pitti Palace. Built from plans drawn by Brunelleschi.

be agreed upon as to whether the space should be roofed with an octagonal tower or with a dome, and the great size created a problem entirely new in architecture.

The Florentines called together architects from every part of Italy and from foreign lands as well, to suggest a solution. Among them was a young man of Florence, Filippo Brunelleschi, who had some recognition as a sculptor but was unknown as an architect. He proposed a dome as the best solution. He had studied the works of the ancients in Rome and had been especially interested in the dome of the Pantheon. He was heard to boast in the groups which met for gossip and discussion in the porticoes around the Cathedral, that he would build a dome like that of the Pantheon on top of the crossing of the Cathedral. This sounded foolish, as indeed it was. However, due to the fact that none of the architects had anything more practical to offer, Brunelleschi was given a chance to carry out his idea, but under the directorship of an older artist of great repute, Lorenzo Ghiberti. The impetuous Brunelleschi reluctantly consented to this arrangement and planned his work without much regard for his partner. When a moment of real danger came, and the surface of the dome was becoming proportionately more rounded to close over the top, Filippo remained at home, feigning sickness. When the overseers appealed to him, he sent them to Ghiberti, who in his turn told them to return to Brunelleschi. Brunelleschi's final word was that Ghiberti ought to be able to get along without him, as



"The Creation of Adam and Eve." A panel of the "Gates of Paradise." By Lorenzo Ghiberti. The Baptistery, Florence.

Other families of Florence were interested in the new movement. Among them were the Strozzi, whose palace is still well known in the modern city. It is a great rectangular mass of stone topped by a broad cornice casting a dark shadow on the walls. The type became popular and was used by succeeding architects, among them Alberti in the construction of the Rucellai Palace. This architect had in addition to his technical knowledge a vast erudition. He was to spread the new Tuscan style beyond the frontiers of his province. At Mantua he was commissioned by the Gonzaga family to construct the church dedicated to Sant' Andrea.

Alberti was summoned to Rome by the new pope, Nicholas V, a famous scholar who, though he had been born in Liguria, was a member of the Florentine group of humanists. In order to be able to go on with his studies in Tuscany, Tomaso Parentucelli, afterward Nicholas V, became preceptor of a number of youths belonging to wealthy Florentine families, such as the Albizzi and the Strozzi. His rise was as rapid as it was well deserved, and a few years later he was unexpectedly elected to the chief dignity in the church. Nicholas V unreservedly favored the Florentine Renaissance, and as his piety was unquestioned, he was able to open the church to the humanists without arousing suspicion. His name will always be connected with that of the Vatican Library, for it was he who really



"Jeremiah" (called *Il Zuccone*). One of the earliest works of Donatello. Campanile beside the Cathedral, Florence.

created it, taking advantage of his great opportunities and adding to the old archives many precious, ancient manuscripts, especially Greek codices brought from Constantinople. Naturally Nicholas V wished to have with him a Florentine architect to aid in carrying out his ambitious building program, and this could hardly be any other than Leone Battista Alberti, who was the most cultivated and erudite of all the artists of his time. The learned Pope and the humanist architect planned the rather fanciful project of an ideal city, of which we learn something from Alberti's book, *De re aedificatoria*. Their program was only partly carried out, of course; but the principal work, which was to be a new church over the tomb of St. Peter, was begun, and the rear portion of the venerable Vatican basilica was torn down. Alberti did no more than lay the foundation for the new apse, but his conscientious work led to Bramante's plan, and a century later to Michelangelo's colossal task of raising the walls which were to support the present dome of St. Peter's.

The presence in Rome of Alberti and the Florentine Popes attracted other architects who built in the fifteenth-century Tuscan style. The ruins of the many ancient buildings there offered models which could not

be found at Florence. One of the buildings most influenced by the Roman style is the Palazzo della Cancelleria, built in 1485, for Cardinal Riario and bearing his name on the frieze running along the center of the façade.

Nevertheless, the handsomest fifteenth-century Italian Palace is the one at Urbino. It was constructed by a Dalmatian, named Luciano da Laurana. The irregularity of the ground did not permit the development of a large façade, and the exterior still appears quite medieval. The severe climate of Urbino compelled the architect to raise the roof on account of the snow,

but the interior is one of the purest in line and the most beautiful in the distinction of its decorations that can be found anywhere. Even the Florentines admired this ducal palace, and Lorenzo de' Medici sent for sketches of the building, although the Palace of Urbino would not produce the same effect on any other site. Today the palace at Urbino, without its tapestries and furniture, without its rich library which was sent to the Vatican, fills the visitor with a profound melancholy. It is sad to see the abandonment of so much beauty, as one notes in its halls the reflection of that refined court whose intellectual diversions are recorded in Baldassare Castiglione's *Cortigiano* (The Ideal Courtier).



Portrait of a humanist supposed to be Niccolò d'Uzzano. By Donatello. National Museum, Florence

The friendly relations between Alfonso V of Aragon and Lorenzo de' Medici, the grandson of the great Cosimo, explain the attraction of Naples for the Florentine artists. The city was filled with their architectural and sculptural works of art. The king, Alfonso, was a person of great culture, as the inventory of his library while he was still the Infante goes to show. After his conquest of Naples he settled down to the life of a typical Italian prince and Renaissance patron of the arts, and he never returned to his kingdom in Spain. Cosimo de' Medici and Pope Nicholas V were the only other leaders in Italy comparable to him in elevation of spirit. Beside him the Duke of Urbino, Sigismondo Malatesta, and the Dukes of Milan seem personalities of but secondary importance. In Naples, the Renaissance had a character of its own. Here in the south we find more spontaneity of expression than among the intellectuals of more northern Florence.

Alfonso commemorated his triumphant entry into Naples by the construction of a marvelous arch at the doorway of the Castello Nuovo. The lower portion is in imitation of the Roman triumphal arches. Over the entrance is a round arch, and on either side are two columns set against the wall. In either angle of the arch is a magnificent griffin bearing the arms of Aragon. Inside the archway are reliefs of a historical character, such as we see in the arches of Titus and Constantine at Rome. Above the frieze is a high relief representing Alfonso's entry into the city. The



"David," By Donatello. National Museum, Florence.

royal chariot is drawn by four white horses and led by the flame symbolic of the king's virtues as described by his biographers. A real Roman pageant of triumph!

Although in every part of Italy, owing to the climate, we find a certain difference in the composition of the buildings, nevertheless, the fifteenth-century decorative style was everywhere uniform. It was conspicuously Florentine in character with its flat reliefs executed as delicately as goldsmiths' work. The fact that Brunelleschi in his youth had worked in the shop of a silversmith seems rather significant. The decorations of the fifteenth century might well have been executed in some precious material, so fine and exquisite is every detail. The architectural features also were refined and subdivided. The cornices were gracefully multiplied, and Alberti divided the pilasters into panels, each containing a decorative theme. We find the pulpits, sarcophagi, and balconies embellished with small brackets, stays, and columns; and on the friezes of plant forms appear little heads and animals. The old Roman themes, such as the palmette, garland, and curled acanthus leaf, were so finely carved by the Italian

fifteenth-century sculptors that they seem like inlaid work hardly raised from the smooth background. All these motifs were combined with a grace and distinction that make them appear very modern. As so often happens in the world of art, the artists employed by Cosimo and Lorenzo de' Medici, Alfonso of Aragon, and Nicholas V, although they intended only to bring the ancient world back to life, were unconsciously creating a new art.

SCULPTURE

Since St. John the Baptist was one of the patron saints of Florence, the octagonal Baptistery close to the Cathedral came to be considered a

sort of shrine. It is called by Vasari "the oldest and most important temple in the city"; and Leonardo, desiring to make it more modern, had a plan to make it appear slenderer by raising it onto a base by means of ingenious machinery. Within the building at the very center are the baptismal fonts, and in an apse there is an altar built into the rear wall. There are altogether three decorated façades, one facing the cathedral; and each façade has two great bronze doors. One pair of these doors was made by Andrea Pisano, and the other two pairs were the work of Lorenzo Ghiberti, the first great sculptor of the fifteenth century.

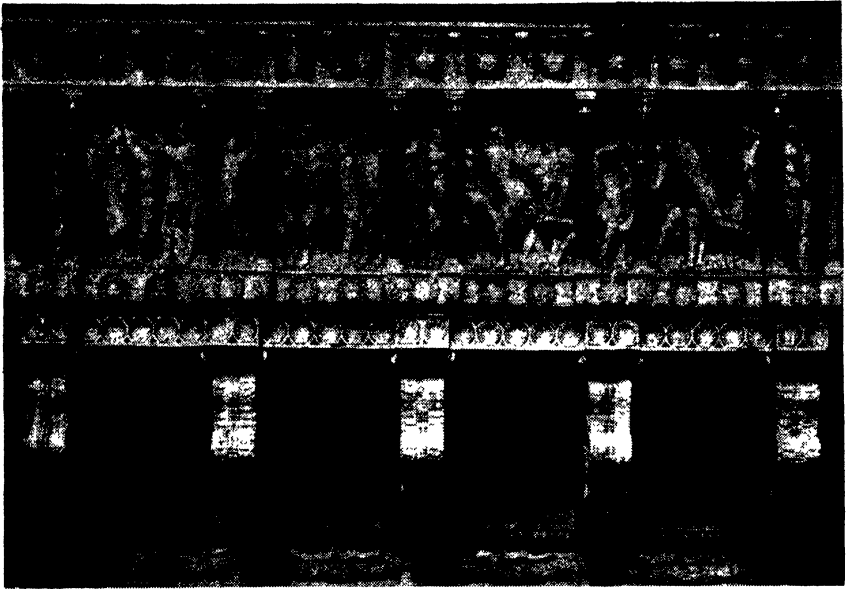
In the year 1401 the merchants proposed to complete the decoration of the Baptistry with two new sets of bronze doors. They announced a competition, in which seven sculptors took part. Two were from Florence, two from Siena, two from Arezzo, and one from Val d'Elsa. The two Florentine artists were Brunelleschi, who was later to construct the famous cathedral dome, and Lorenzo Ghiberti, then a youth of little more than twenty years. Each contestant was to compose and cast in bronze panels of the same form and dimensions as the doors made by Andrea Pisano, and portraying the subject, "The Sacrifice of Isaac."

In the National Museum at Florence we find the models submitted by Brunelleschi and Ghiberti. In both, Isaac is shown on the altar, while the uplifted hand of Abraham is stayed by a flying angel; below are the two servants, and the ass which bore the wood. Brunelleschi's relief shows his great skill as a sculptor.

Nevertheless, the relief by Ghiberti is superior beyond question. The beauty of the casting seems to have been the deciding factor in the decision of the thirty-four judges. In his *Commentaries on Painting*, written in his old age, Ghiberti refers with pride to his success in this competition and



"David." By Verrocchio. National Museum, Florence.



The Cantoria, or Singing Gallery, by Donatello. From the Cathedral of Florence.
Museum of the Duomo, Florence.

assures us that the other contestants retired in humility before his superiority. The outcome was favorable in every way to the development of art: Brunelleschi, frustrated in his aspirations to become a sculptor made great contributions to architecture, and Ghiberti realized in his marvelous doors an ideal hitherto undreamed of in sculpture. Like Andrea's doors, those by Ghiberti were composed of panels with borders of almost Gothic design. The biblical scenes within the borders, however, reveal the same new spirit of realism as the relief with which he won the competition. The backgrounds are landscapes charmingly natural with trees and architectural settings, and the figures are naturally and spontaneously portrayed,

Ghiberti worked on those doors until 1424, and by this time he had become so famous that he was readily given the commission to execute the third set of doors independent of any collaboration. He was even permitted to change the number of subjects which had been laid out according to the plan of the erudite Leonardo Bruni. According to the latter's scheme, these third doors were to be devoted to subjects from the Old Testament. They were to consist of twenty-eight panels, which were to represent scenes of the Creation and the history of Israel. Each door was divided into seven zones, with two reliefs to each zone. As a matter of fact, Ghiberti executed several scenes in the same panel and worked out Bruni's scheme in ten panels which were large enough to develop the backgrounds in perspective. Here he introduced landscapes and picturesque scenes which



Panel in one end of the Cantoria. By Donatello. Museum of the Duomo, Florence.

were merely indicated in the first doors he made. "In some of these ten reliefs," writes Ghiberti in his *Commentaries*, "I introduced more than a hundred figures; in others, less; working always with conscience and love. . . . Observing the laws of vision, I succeeded in giving them an appearance of such reality that if seen from a distance the figures seemed to be in full round. In the different planes, the nearer figures are the greater; those farther away diminish in size just as occurs in nature." This paragraph shows plainly that the Florentine artist had realized the invention of perspective relief, something which had never been employed since ancient times. On the pulpits of the Pisan sculptors all the figures are of the same size and in the same high relief. Only by their attitude and the position they occupy do they indicate the part they take in the scene.

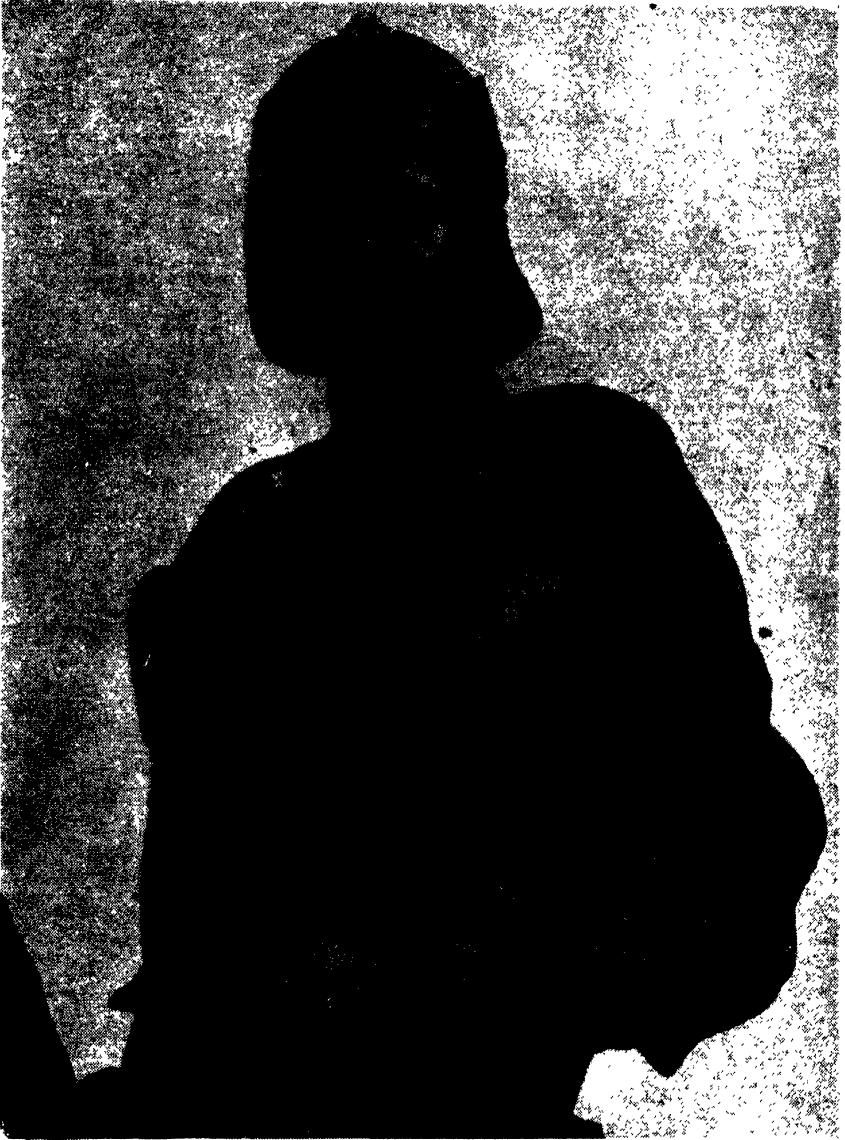
The reliefs of Ghiberti's last doors are marvelously effective, surpassing



Equestrian statue of Colleoni. By Verrocchio.
Venice.

even those of the Arch of Titus. In the panel representing the Creation and Expulsion from Paradise, the Garden of Eden has a vernal freshness like that of Spring. This accumulation of scenes, instead of being a hindrance, really stimulated invention and led to new effects. For example, the Creation of man in the foreground permitted the artist to give more softness to the beautiful relief with the figure of Eve, and the group of the Omnipotent in a cloud of angels, which loses itself in the distance, gives light and space to the landscape of the garden. The same is true of the marvelous landscape in the scene of Cain and Abel. The different scenes are separated by a ravine clothed with pines, and high up in the distance rise the two altars with their sacrifices to the Lord. In the background still farther away, the house of the first parents stands against a beautiful mountainous perspective. Nevertheless, whenever the imagination of the sculptor conceived a more ambitious composition which required an entire panel, he did not hesitate to give it the necessary space, as in the dramatic scene of Solomon and the Queen of Sheba. Here we find a large number of animated

groups and an architectural perspective of porticoes in the background. Lorenzo Ghiberti spent more than twenty-two years in the execution of these ten panels, enriching them with a border of plant forms combined with the heads of the prophets. The bronze frame also is exquisitely ornamented with leaves and little animals, such as had never before been pro-



Detail of the Colleoni statue by Verrocchio. Venice.

duced in sculpture. Vasari has good reasons for saying that it is "the most beautiful work that has ever appeared in either ancient or modern times," for even the finest decoration of plant forms on Roman friezes of the Augustan period can hardly rival the marvelous quality of life and luxuriance found on the frames of Ghiberti's second set of doors. Ghiberti



Panel of the Cantoria by Lucca della Robbia. From the Cathedral of Florence.
Museum of the Duomo, Florence.



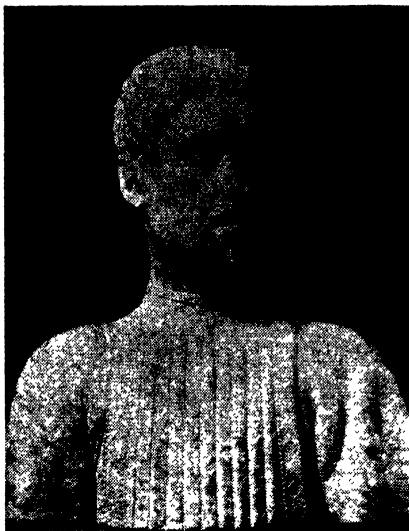
"St. Francis and St. Dominic." Glazed terra cotta. By Andrea della Robbia.
Loggia of San Paolo, Florence.

We know that Donatello studied medals and bronzes as well as antique marbles, but he was interested chiefly in the lively variety of nature itself. The attitudes of his figures betray a state of mind and a knowledge of psychology unknown to the sculptors of antiquity.

About 1434 Donatello carved on the corner of the façade of the Cathedral of Prato a beautiful pulpit which rests on a bronze capital, its rail supported by a series of brackets. The frieze that encircles it is divided into panels by small double columns and consists of reliefs of children dancing and singing. In each panel we find a new type of gaiety; it seems as though the marble itself softened to the movements of these boys, often quite unrestrained.

Even more beautiful, perhaps, than the pulpit at Prato is the tribune for the singers in the Cathedral of Florence. It is a rectangular balcony sustained by five brackets between which are circular panels of colored marble which seem to be derived from the Roman pavements. The rail is also divided by small projecting columns, behind which we find the theme of the pulpit at Prato, with children singing and dancing.

Donatello, as we have already noted, was to carry the principles of his art to other parts of Italy. Marbles were brought from Naples, which he carved and sent away again. But other more important commissions obliged

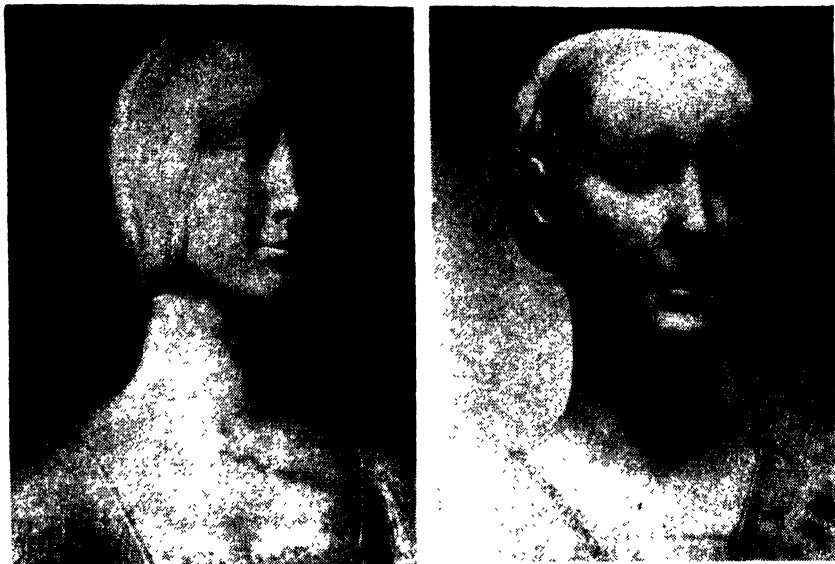


Portraits of Piero and Giovanni de' Medici by Mino da Fiesole. National Museum, Florence.

him to leave his beloved Florence and reside in Padua nearly ten years. There he executed a crucifix and a large altar, both of them cast in bronze. He also did a bronze Madonna seated upon a throne supported by sphinxes; and later he made the colossal equestrian statue of Erasmo da Marni, known as Gattamelata, which still stands on the square by the Church of Sant' Antonio. This was the first time a Renaissance sculptor ventured to cast in bronze a horse larger than life-size. We can readily understand that the sight of the antique equestrian statue must have stirred the ambition of Renaissance artists and awakened in them a desire to study the horse with a view of its artistic interpretation.

On his return from Padua, Donatello, then sixty-six years old, executed the pulpits for the Church of San Lorenzo, which had been built by Cosimo de' Medici, one of his patrons. Here we see the sculptor's only attempt at a pictorial style, and it is not wholly a successful one. The pulpits are in the form of sarcophagi, and the sides and ends are carved in relief with scenes of the Passion. Some of the figures are completely lost in the background, while others startle us by coming out of their setting in front of the pilasters which divide the panels.

After he had completed the pulpits of San Lorenzo, Donatello no longer had the spirit to undertake another important work. He had never managed his own affairs very well, and in his last years he lived upon the generosity of the Medici. At his death, in 1466, he was buried at the feet of Cosimo who had been his life-long patron.



Two portraits of Beatrice of Aragon by Luciano da Laurana. Museums of Berlin and Palermo.

As a protégé of the Medici, Donatello's successor was another Florentine by the name of Andrea del Verrocchio. He made the jewelry, trophies, and allegorical paraphernalia employed by the Medici at the festivals given in Florence at the middle of the century. But in addition to his skill at goldsmith's work in early life, he was a sculptor capable of producing fine statues. His David is younger and more elegant than that of Donatello, with which its technique may well be compared. In this statue we see Verrocchio striving to surpass the great master. The position is the same in both. Each grasps the sword with which he has cut off the giant's head; but, while Donatello's statue is that of a youthful and innocent shepherd-boy, Verrocchio's David is a nervous youth animated by a desire for great deeds. His appointments are elegant, notably his handsomely embroidered leather cuirass.

But the most characteristic work of Verrocchio as a great sculptor is his equestrian statue of Bartolomeo Colleoni at Venice. It is as dashing a figure as that of Gattamelata at Padua, but more arrogant and dramatic than the astute warrior immortalized by Donatello. Verrocchio makes use of his skill as a goldsmith to equip the horse with a saddle and girth of richly inlaid work. The warrior who rides him has the haughty air of one entirely confident of his power. Verrocchio died in Venice, his days shortened by the tremendous labor and fatigue of casting this horse.

Contemporary with this generation of great Florentines was the solitary Siennese sculptor, Jacopo della Quercia, who appeared like a meteor. His



"The Creation of Eve." By Jacopo della Quercia. Cathedral, Bologna.

art was stronger and more abundant even than that of Donatello. In his youth he had entered the competition of plans for the Baptistery doors in Florence. In Siena he sculptured a very beautiful fountain, only fragments of which have been preserved. His masterpiece, however, is the work on the façade of the Church of San Petronio at Bologna, which unfortunately was never finished.

Turning again to Florence, for after all Jacopo della Quercia was but an episode, the fifteenth century was still to produce a number of realistic

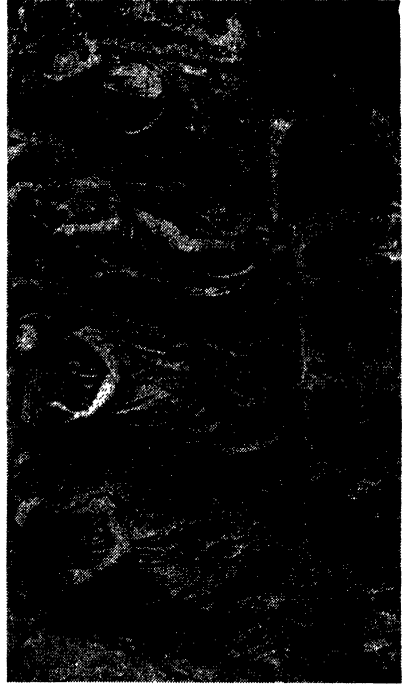


"The Temptation of Eve." By Jacopo della Quercia. Cathedral, Bologna.

masters in the art of sculpture. Lucca della Robbia, the first of a famous family of artists, carved some admirable marble reliefs; indeed, one of the documents of the period mentions him as a marble worker. His first authentic sculptures are the reliefs of another "singing gallery" for the Cathedral, to be a companion piece of that by Donatello. In this second balcony Lucca della Robbia rendered anew the theme of singing children; some blow trumpets, while others sing light-heartedly as though they knew no other hymns than joyful songs. But on the lateral rails, some larger boys,



"Hercules raising Antaeus off the ground." By Verrocchio. National Museum, Florence.



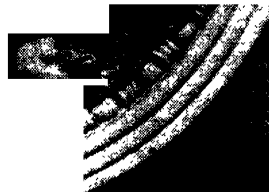
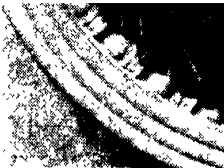
Flamelike angels by Agostino di Duccio. Church of the Saints Andrea and Bernardino, Perugia.

capable of understanding more serious music, follow absorbedly the notes of a written canticle. The smaller ones in front hold the roll of music, while those behind them look over their shoulders. Some unconsciously run their hands through their curly locks, and others beat time with their hands or feet. Nowhere else do we find so intense a rendering of vocal harmony in a marble sculpture. The childish voices seem to resound in prolonged concord; we see their very lips sounding the high and low notes.

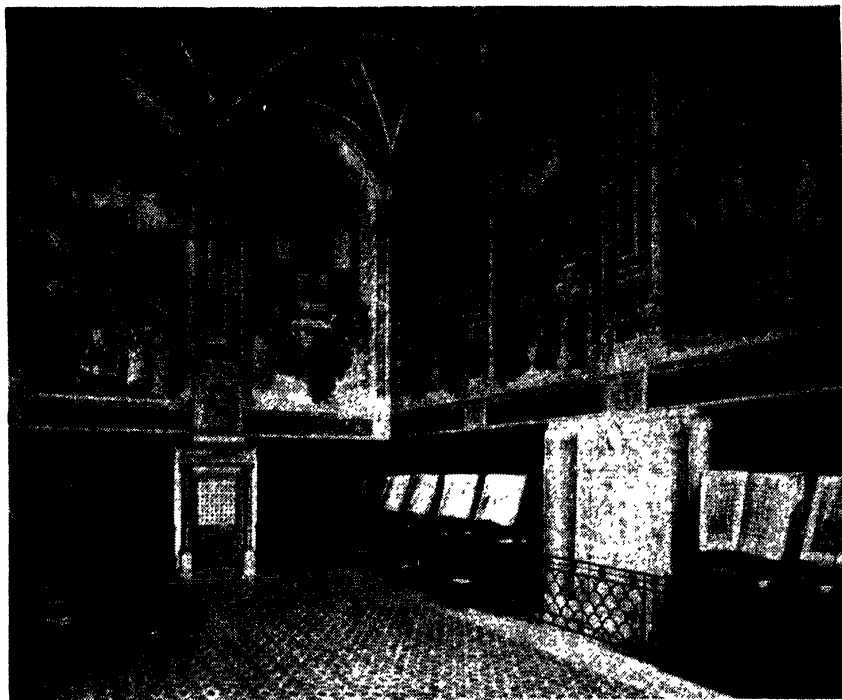
This work alone would be enough to immortalize Lucca della Robbia. Soon, however, his love for delicacy led him to make terra-cotta reliefs with a glazed enamel, a work for which there was little precedent in Tuscany. Lucca della Robbia was no chemist, nor was he of an inventive character, and we are still ignorant of the manner in which he produced his first glazed terra cotta. The technique, however, was a very simple one; his models, executed in clay, were fired with light colors which were almost always the same. On a white or blue background, flesh tints were of a transparent rose, and the garments were of simple uniform tones. The borders and frames of his panels are decorated with fruits, flowers, pine branches, and ears of grain of livelier and more variegated colors, such as we see in summer in the windows of the smiling villages round about Florence. This art of terra-

cotta work was a popular one. We still see terra cottas in many of the crossways of Italy. It seems astounding that the fragile terra-cotta Madonnas of Lucca della Robbia remain intact after four centuries, their beautiful enamel still unmarred. But only in Lucca della Robbia's first work do we find the grace of Florentine art at its height. His Madonnas are delicate Tuscan maidens with fine hands and softly modeled faces. In the borders the buccolic themes of fruits and vines reveal the artist's appreciation of rustic beauty.

The successors of Lucca, his sons and his nephew Andrea, in making compositions of much larger size and greater elaboration lost a great deal of the beauty and effectiveness of the glaze terra-cotta work. For more than a century this type of polychrome terra cotta is associated with the name della Robbia. Andrea had collaborated with his uncle in a number of important works, and to him Lucca left his shop. Although his productions are not so fine or delicate as those of the master, nevertheless we find among them some that are truly inspired.



Terra-cotta medallion by Andrea della Robbia. Metropolitan Museum of Art, New York.



Library of the Cathedral of Siena, with frescoes depicting scenes from the life of Eneo Sylvio Piccolomini, later Pope Pius II. By Pinturicchio.

THE FLORENTINE RENAISSANCE: *PAINTING*

(1400-1500)

NATURE when she creates a superior person does not usually set him by himself. She surrounds him with others who are able to aid and stimulate him by their power." Thus does Vasari, the biographer of Renaissance artists, begin his life of the painter Masaccio. In this manner does he explain the contemporary appearance of the three exceptional men: Brunelleschi, Donatello, and Masaccio. He relates many anecdotes of the intimate friendship which existed between them. From the older and more mature Brunelleschi, Masaccio learned the laws of perspective and the rudiments of architecture necessary for his painting.

Vasari makes Masaccio out to be a man of extraordinary genius. Al-



"The Expulsion of Adam and Eve from the Garden of Eden." By Masaccio. Brancacci Chapel, Church of the Carmine, Florence.

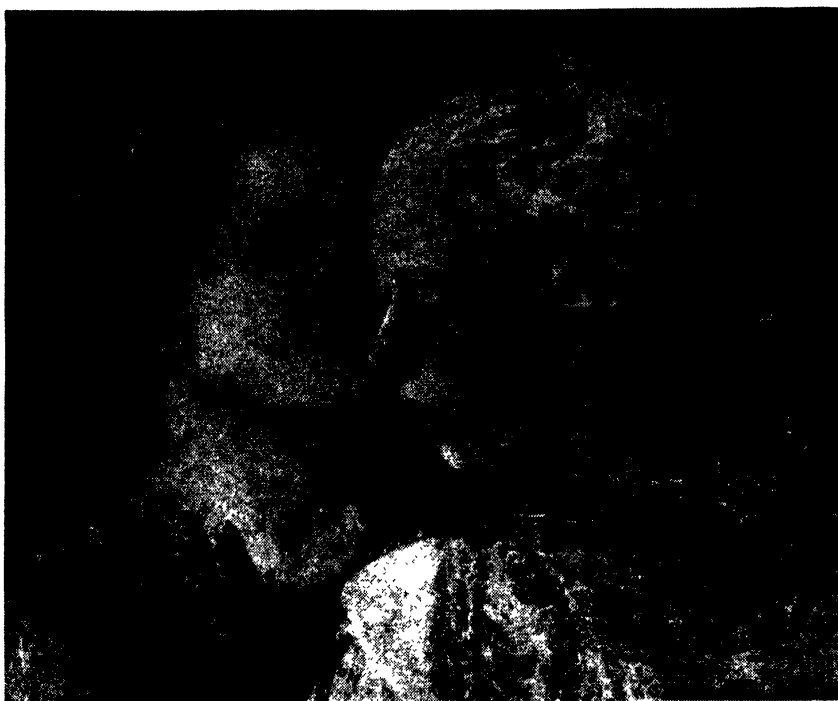
though only twenty-six when he died, the entire century was influenced by his work. He painted in so "modern" a style, says the writer, that his works compare most favorably, both in draftsmanship and coloring, with those of any modern painter. By "modern," Vasari, of course, meant the style of such artists as Raphael and Michelangelo, who were contemporaries of the biographer but a century later than Masaccio. The influence of Masaccio seems the more extraordinary because he left very little work. There was no monument comparable to Brunelleschi's dome to testify to his genius, nor a multitude of varied works as Donatello was able to achieve in his long lifetime. The frescoes in the Brancacci Chapel of Santa Maria del Carmine, at Florence, are among the handful of works which certainly seem to be by his hand; and upon them rests his greatest claim to fame. Later painters came to the Chapel to study them, among them Michelangelo; and they all owe a debt to this young painter who portrayed the human form with so much naturalness and the human emotions with so much understanding.

To the beholder, accustomed to the greater naturalness and technical skill of later Renaissance work, the first impression made by Masaccio's frescoes is perhaps one of disappointment. To see what a



Portrait of Lorenzo de' Medici as a youth. By Benozzo Gozzoli, Riccardi Palace, Florence.

into interpreting that which is insipid and inept as devout, nor that which is beautiful and good as wanton." He seems to be warning us against worthless imitators of ingenious piety, as well as against criticism of nude beauty. It is very hard for imitators to avoid becoming sentimental and effeminate in their attempt to be mystic. Even Fra Angelico on occasions is oversweet, perhaps, so sweet that postcard makers and makers of de luxe



Detail of a fresco, showing two maidens commenting on the request of Salome for the head of John the Baptist. By Fra Filippo Lippi. Cathedral, Prato.

candy boxes have taken over his angels with their musical instruments for commercial purposes.

"Fra Angelico died," writes Vasari, "at the age of sixty-eight, in the year 1455, leaving among his pupils one Benozzo Gozzoli, who always imitated *la sua maniera*." This painter, as an apprentice, had aided his master at Orvieto and at Rome, and was his real successor. From the monk he had learned to put an ingenuous grace into his compositions, to embellish charming figures with minute detail, to use bright color, and to observe human types in all their variations. But he lacked the divine touch of the master, which was able to infuse into pictures a marvelous idealism.

Benozzo was first of all a decorator. He painted a few altarpieces; but he worked primarily in fresco, and in this he was one of the last great successors of Giotto. Knowledge of perspective went a great deal farther than it had gone in Giotto's time, and we find a great profusion of architecture and landscape background, beautifully drawn. Porticoes and façades with numberless garlands and Classical decorations were favorite themes of the pupil, whereas the pious monk had preferred meadows bright with trees and flowers. A certain incoherence in Benozzo's compositions is easily forgiven by the beholder, as he experiences a compensating pleasure in the



Portrait of Piero di Cosimo. By Botticelli. Uffizi, Florence.

a part in the art of the period, which continued, nevertheless, to be largely Florentine. These in turn extended the field of this school of painting to Rome and the Adriatic provinces. We can readily understand that it was



"The Nativity" by Piero della Francesca. National Gallery, London.

difficult to follow a spirit like that of Botticelli. The artists who came from elsewhere rejuvenated Florentine life with new ideals.

From Umbria nearby came the most talented decorative artist of the last years of the fifteenth century. This was Piero della Francesca, from San Sepolcro near Perugia. His most important work is in a church at Arezzo. The visitor who enters the Church of San Francesco will pass the half-ruined frescoes of Spinello Aretino, a pupil of Giotto, to pause in wonder and admiration before the frescoes in the rectangular apse behind the high altar. The whole choir is filled with the light and color of these works by Piero della Francesca. The very walls are luminous, for his great preoccupation was to illuminate his scenes with that pellucid sun light found only under the Italian sky.

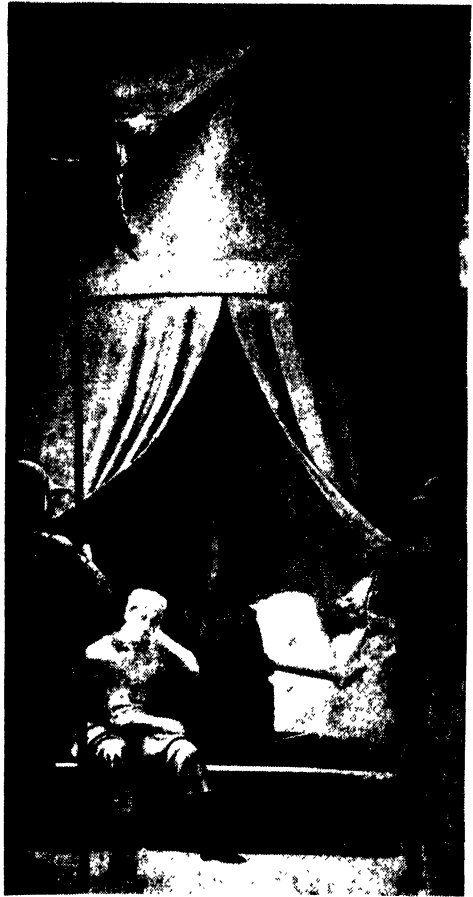
The scenes are taken from the story of the Holy Cross. We are shown

the dream of Constantine in one of them. The Emperor is lying asleep in his tent the night before the battle with Maxentius, and a mysterious light illuminates him. He is dreaming that if he carries the cross he will win the battle on the following day. In the scene of the battle the great emblazoned standard borne by the captains stands out in strong relief above the dark horses.

Another scene opposite this one represents the discovery of the True Cross by St. Helena. Here we first find the feminine type frequently used in the frescoes of this painter. It is no longer Botticelli's thin Florentine patrician lady, but a tall woman with straight nose, robust neck, and broad forehead, her hair carefully drawn back. Piero della Francesca when he was not painting portraits, always availed himself of this type which is sufficiently impersonal not to weary the beholder.

One of the pupils of Piero della Francesca was Melozzo, who was born at Forlì near Ancona. He worked principally at Rome; at least, some of his best pictures were there, although not a few of them have disappeared. Pope Sixtus IV summoned him to decorate the Vatican Library; but of the series of frescoes which once ornamented these three halls, only one panel remains. This one shows the Pope with his household. He is appointing to the position of librarian, Platina, whose *Lives of the Popes* is still considered a work of great erudition.

While Florentine Renaissance painting was reaching the maximum of aesthetic expression possible to human kind, and it was being carried even to the extreme of sentimentality in the work of Botticelli, there were some painters who were progressing in a purely practical direction and were making the study of nature an end in itself. Among these were Paolo Uccello



"The Dream of Constantine." Fresco by Piero della Francesca. Church of San Francesco, Arezzo.



"Tobias and the Angel." By Pollaiuolo.
Gallery, Turin.

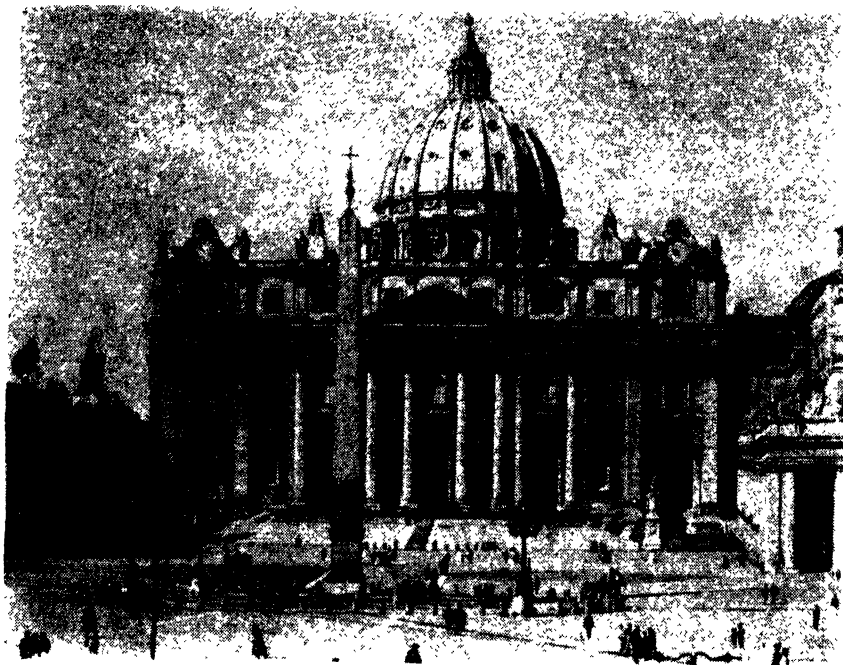
and Antonio Pollaiuolo, who are less known to the casual student of art than are any of the painters of the fifteenth century we have mentioned. Yet their contributions to art were greater than those of any except Masaccio.

Uccello's chief interest was perspective, a study so dear to him that he spoke of it as "divine." Many of his paintings are the solutions of the intricate problems which he himself posed. The "Battle of Romano," in the National Gallery at Florence, shows horses and riders that are very wooden, but the artist has contrived to bring in an extraordinary number of objects and figures on which to practice perspective. To Pollaiuolo, on the other hand, the human form in violent action was the most intriguing of studies, and he investigated anatomy from every possible point of view, resorting even to dissection, which was unusual in his time.

Pietro Vannucci, better known as Perugino, and Pinturicchio were the real masters of the transition period between the fifteenth century and the sixteenth century. Pietro Vannucci was born of a humble family in Citta della Pieve in 1446. In his boyhood he was apprenticed to a painter in Perugia, but he soon moved to Florence, "where, more than any other place, men came to perfect themselves in the three arts, particularly that of painting." For this reason Perugino is considered the last master of the Florentine school.

Perugino's figures of languid saints are redeemed by the settings in which he puts them. He painted the smiling landscapes of Umbria, its tall poplars with shining leaves, streams winding through the green meadows, and the Apennines in the distance. The Umbrian countryside in the late afternoon has the soft velvet color we see in the master's works; copses of trees wave against a transparent sky, and peasants moving with that silent composure seen only in personages painted on altars.

Were Perugino's art even more insignificant than Vasari's malicious re-



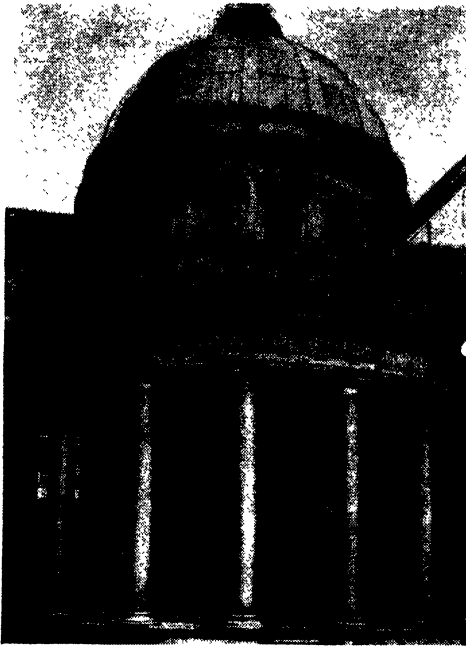
St. Peter's, showing the dome by Michelangelo and Giacomo della Porta. Rome.

THE ROMAN RENAISSANCE: ARCHITECTURE AND SCULPTURE

(1500-1600)

ARCHITECTURE

IN OUR STUDY of the Italian Renaissance during the fifteenth century, although it was largely a Florentine movement, we have frequently encountered the name of Rome. This city seems to have cast a spell over the minds of the artists of Florence. Masaccio, Brunelleschi, and Donatello had all journeyed to Rome to view its wonders; they had visited its ruins, which were much more numerous then than now, and had gazed in amazement upon the vaults and marble decorations of the ancient monuments. By the second half of the fifteenth century, with the reestablishment of the popes in Rome, we begin to note a rapid development of art there. Florentine artists still came, but no longer merely as students and travelers; they were summoned by the popes to take part in the beautifying of the old capital.

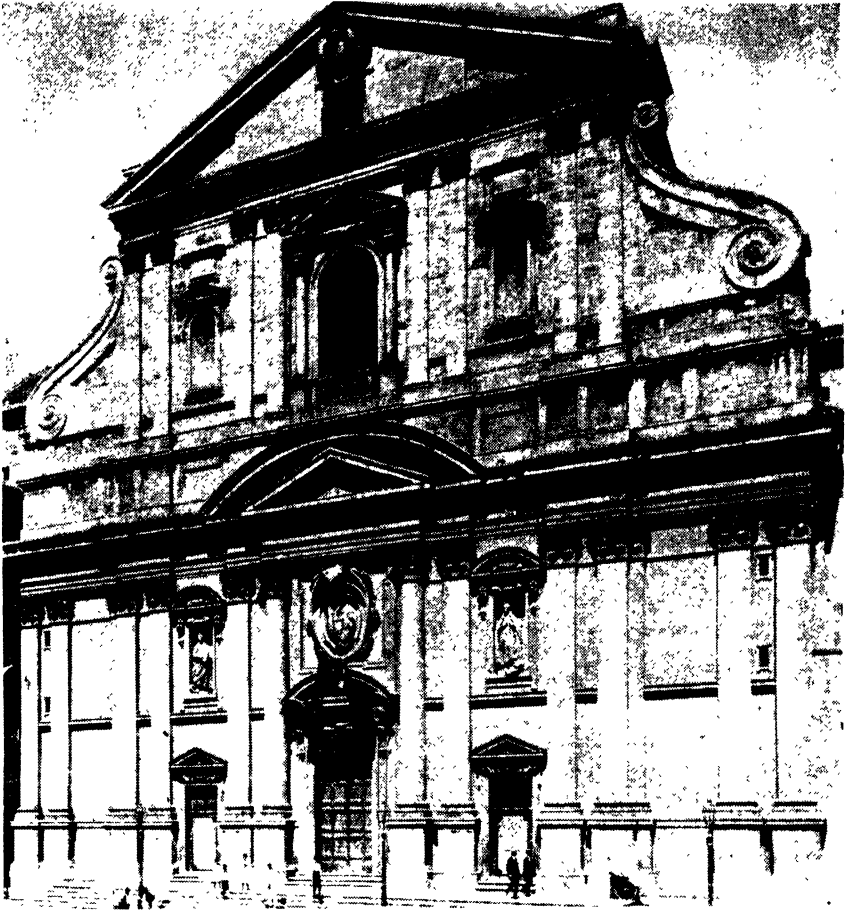


The Tempietto of Bramante. San Pietro
Montorio, Rome.

The attention of the first pontiffs who returned to Rome was at first directed largely toward the buildings of the Vatican group. The Lateran Palace had been the papal residence before the removal to Avignon, but it had long since remained deserted in a remote and abandoned part of the city. The Vatican, the papal palace across the Tiber, on the other hand, was close to the populous quarter of Trastevere, and the court was installed there. Extensive restorations and additions were made by Nicholas V, Pius II, and the two Borgia Popes, Callixtus II and Alexander VI.

After the death of Alexander VI in 1503, Giuliano della Rovere was elected to the pontificate and took the name of Julius II. His reign of ten years

was sufficiently long for a man of his ambitions to carry out projects of far-reaching importance. He was succeeded by Leo X, a son of Lorenzo de Medici, who had been cardinal for fourteen years and who was a man of great culture. In the history of art, these two popes mark the transference of the Renaissance from Florence to Rome. With their enterprises are connected such great artists as Bramante, Raphael, and Michelangelo, as well as many other artists of lesser importance who came to work in the great City. Both Julius II and Leo X were of wealthy families. They had at their disposal, besides their private means, the unlimited resources of the Holy See gained from tithes and from the sales of privileges and dignities conferred. For the first time, since the rule of Oriental potentates of fabulous wealth, we find rulers who were not obliged to count the cost of their ambitions. The cities and corporations which erected the medieval cathedrals often had to suspend work for lack of funds, and many of their undertakings were never completed. Although the magnificent new Church of St. Peter's underwent vicissitudes and was many years in building, money was never lacking to carry on the work. The architects, who one after the other directed the work, were never embarrassed by financial difficulties. Each pope wished to outdo his predecessors in adding embellishments; and the money was always available.



The Church of Gesù. Built by Vignola. Rome.

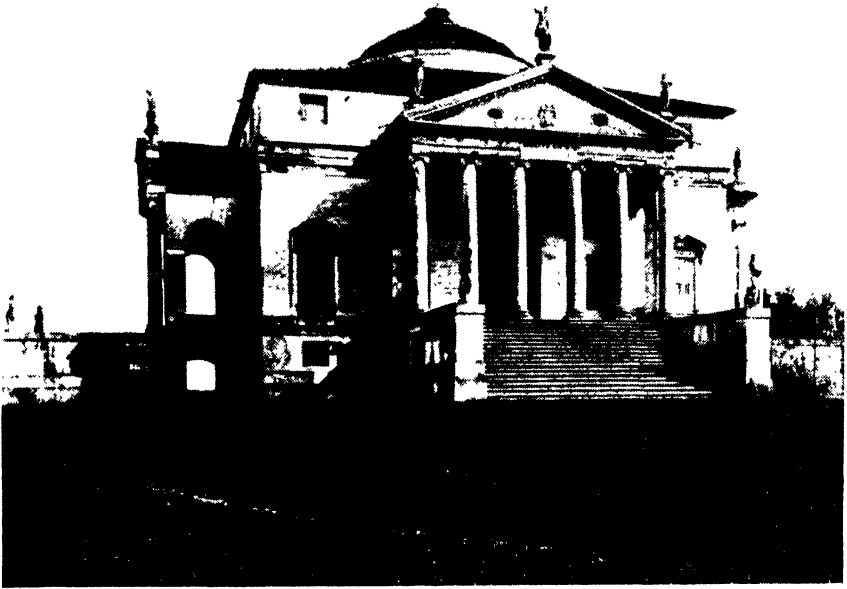
and the floor of the present church, which is much higher. Here are still to be found the tomb of Otto II (which had previously been in the court in front of the façade), a number of altars, and fragments of sculptures from the tombs of earlier popes. Ancient mosaics, frescoes by Giotto, and many other beautiful works of the early Renaissance were ruthlessly destroyed. This vandalism was resented by many, and protests were made to the Pope. Bramante in particular was bitterly criticized as one who, in pursuit of his architectural fancies, was filled with a mania for destruction. One writer of the period tells us that "he would have destroyed Rome and the whole universe if he could." Witty malicious tongues said that St. Peter would keep Bramante from entering the Kingdom of Heaven because he had destroyed the Apostle's church.



Villa Julia, built for Julius II. On the Via Flaminia, Rome.

After Bramante's death, the work was entrusted to Raphael, who, it was thought, would be the one artist to carry out most faithfully the original plan. Like Bramante he came from Urbino; and according to Vasari's account, he was a protégé of the older architect. Raphael, however, was not equipped to carry out such a colossal architectural undertaking, and although he was aided by Antonio da Sangallo, a great engineer and architect, the work progressed little under his direction. Both Raphael and Sangallo died without witnessing its completion. "After Antonio da Sangallo died in 1546," writes Vasari, "as there was no one to direct the work on St. Peter's, his Holiness, inspired by God, resolved to entrust the task to Michelangelo. The latter refused, saying that architecture was not his calling. Permitting no refusal, however, the Pope commanded him to accept, and he was obliged to undertake the enterprise very much against his will."

Michelangelo eliminated many of the details called for by Sangallo's plan: towers, spires, and small columns on the exterior, all of which destroyed the Classical simplicity of the building. The proposed simplification, however, aroused the ire of the financial administrators of the project, for by encouraging a complicated design with expensive materials they hoped to make their graft last longer. But Michelangelo insisted that as the director he should have complete authority. "Your duty," he told the administrators in 1551, "is to see that the donations come in, and that they are not stolen by thieves. The plans and drawings of the church shall be my affair." He had expressly set down in the document of contract that he was serving the church without



Villa called the "Rotonda" Built by Palladio. Vicenza.

compensation, for the love of God only. The Popes never failed to support him against the intrigues of his enemies. "Holy Father," he once said to the pontiff, "if the labors I endure do not benefit my soul, I am losing my time vainly for this work." The Pope, who loved him, replied: "You will be a gainer both in your soul and in your body; do not doubt it."

Although Michelangelo simplified Bramante's plan in certain details, he compensated for what he rejected by building a dome of a height never dreamed of before. This colossal dome, four hundred and four feet in height is the most conspicuous feature of the city. It is especially inspiring to see when the setting sun outlines its silhouette against the western sky.

Upon the four great piers planned by Bramante, Michelangelo set a cylindrical drum pierced by windows. Columns in pairs projecting like buttresses flank the windows on the exterior, and above them are panels with garlands. The dome is a double one like that of the Cathedral of Florence. Michelangelo unfortunately died before the work had progressed beyond the springing of the vault; but he left a model, which shows us how he planned to complete it. His successor, Giacomo della Porta, who was his favorite pupil, did not confine himself merely to finishing his master's plan for the colossal dome; but in addition, he carried out his own plan for the lantern surmounting it. The graceful design is richer and more complicated than Michelangelo had planned, and the airy lantern has a more modern



"The Battle of the Centaurs." By Michelangelo. Buonarroti Gallery, Florence.

appearance than that of the dome. It rises above the curved gray surface of the lead roof upon which it rests, and gives a finishing touch to the beauty of the magnificent building.

The dome of St. Peter's influenced later architecture so much that after the middle of the sixteenth century no church, great or small, was thought complete without a dome. This was true not only in Italy, but also in every part of Europe where the Renaissance penetrated. From the country church with stucco walls to such great monuments as the Escorial at Madrid, St. Paul's in London, and the Church of the Invalides in Paris, we find the same architectural idea of the cruciform church with a dome on a cylindrical drum above the crossing.

Attempts to improve the details of St. Peter's dome in later imitations afford proof of the correctness of Michelangelo's solution, for no one has been able to better it. Rome is a city of domes, but the dome of St. Peter's is king of them all.

A Roman school of architecture grew out of the principles set down for the construction of St. Peter's. One of Michelangelo's pupils, Giacomo da Vignola, defines these principles in a treatise on architecture. He, too,



Pietà. By Michelangelo. Vatican, Rome.

worked on St. Peter's and was responsible for the two smaller domes, which are much lighter in style with their large windows. Vignola's most important work, however, is the Church of Gesù at Rome, which has a dome above a single nave flanked by lateral chapels. It is the final development of Alberti's scheme as outlined in the church at Mantua. The plan was popularized by treatises of the Renaissance and became the form most widely adopted for the churches of the time.



A slave, intended for the Tomb of Pope Julius II. By Michelangelo. Louvre, Paris.

In general, this period is more notable for its lay buildings than for its religious architecture. It required the genius of a Michelangelo to give St. Peter's a spiritual effect. The first structure of a residential character which we shall cite is the Vatican itself. It is complicated by many additions made at different times; but it started with the original plan of the apartments about the Court of San Damaso, which is the work of Bramante. The porticoes on each floor are beautifully decorated by Raphael and his pupils. Originally separated from the Belvedere (Pavilion) which lies at the upper end of the gardens, the building was connected with it by means of two long wings, which Bramante built at the command of Julius II. These wings, nearly a thousand feet long, and the Belvedere, house the museums, the archives, and the library of the Vatican. Indeed, there is not a royal palace in the world which has so much space devoted to purposes of this sort. The space given to living and reception rooms around the Court of San Damaso is much smaller than that devoted to galleries of statues and libraries of precious manuscripts, inscriptions, and ritual codes. The treasures are magnificently arranged. The statues and pictures have the dignified settings of which they are worthy.

The Vatican was the greatest work of that period in Rome notable for its palaces. We shall mention only the largest of the private residences of the Farnese. While still a cardinal, Paul III, a member of the Farnese family, erected this great mansion. It is a colossal rectangular building of stone, surrounding a court. The three stories which overlook this court are separated by a magnificent Classical architrave. Part of the building is the design of Michelangelo himself,

and the rest is the work of Antonio da Sangallo. Both of these men came from Florence, and it is no wonder that the Farnese Palace at Rome in some way recalls the tradition of the Florentine palaces of the fifteenth century.

Perhaps even more interesting than the urban residences are the villas of the popes and cardinals which were filled with works of Classical and Renaissance art. Sometimes not satisfied with these country villas, they desired more informal dwellings in the city. For example, in addition to the great palace which we have just described, the Farnese family had a smaller one in the suburb across the river, which is now called the Farnesina. The Medici had their Roman palace in Via Giulia, besides the Villa de' Medici on the Pincian Hill.

The construction of pavilions, loggias, walls, and balustrades, to embellish the gardens in which the villas were set, was stimulated by the abundance of antique architectural fragments which were so easy to obtain from ancient Roman ruins. Moreover, Rome is a well-watered city; its old aqueducts still bring in rivers of water, and the architects who built the villas took advantage of so much available water and beautified the grounds with basins, baths, and cascades.

The influence of the Roman school of architecture spread to every part of Italy. In his native Tuscany, Michelangelo was the undisputed master. He undertook the completion of the façade of San Lorenzo, and he sent from Rome the plan for the stairway of the Biblioteca Laurenziana. The construction is unusual, with engaged columns and cornices set into the wall



"Madonna." By Michelangelo. New Sacristy, San Lorenzo, Florence.

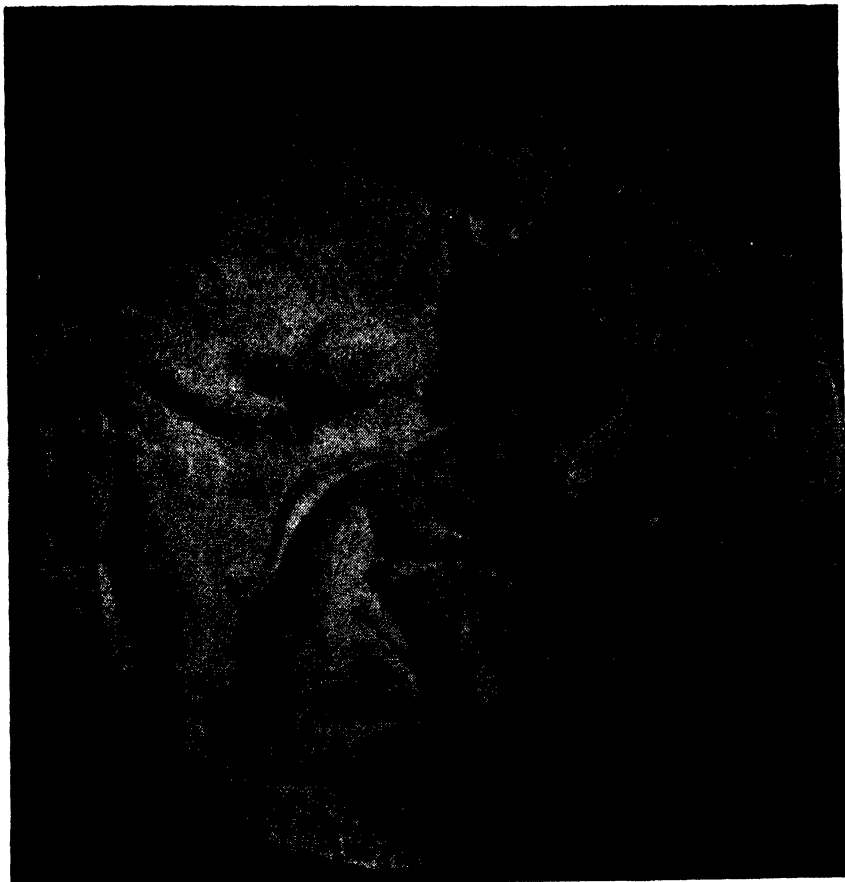


"Madonna and Child." Marble relief by Michelangelo. National Museum, Florence.

in such a way that they appear to be hewn out of it. Vasari received aid from Michelangelo also in the undertaking to house the offices of the city government in the great Uffizi Palace in Florence. In the upper story of this palace the Medici kept their art treasures.

Galeazzo Alessi, another pupil of Michelangelo, carried his style to Genoa. He had a tendency, however, to build structures of exaggerated proportions for the rich merchants of Liguria. The most conspicuous feature of these Genoese palaces was the double stairway at the end of the magnificent courtyard.

Sansovino, a Florentine architect, who had done more or less work at the papal court, on his way to France, passed through Venice. The Republic invited him to remain, and in the end he became a thorough Venetian. Andrea Palladio was another architect who brought the Roman style to the north.



"Madonna and Child, with an angel." Tondo by Michelangelo. Victoria and Albert Museum, London.

principally to the city of Vicenza. Both his works and writings exerted an influence which has endured down to our times. Inigo Jones, who introduced Renaissance architecture into England, studied his ideas carefully, and his pupils spread Palladio's style even to America, where it is still a living force. Palladio was a worker and a thinker as well, studiously observing both the ancient and contemporary art. The illustrated treatises of these sixteenth-century Italian architects are used even in our own time as textbooks in schools of architecture. The treatises, especially of Palladio, of Serlio, and of Vignola, contain models of moldings and columns which have been so slavishly copied in cheap buildings as to somewhat discredit the style. For centuries Vignola's plates have been misused in this manner by his imitators in their attempts to compose a truly Classical façade. Palladio is more difficult to imitate. His designs are always of a colossal character which does



Detail from "Il Penseroso" by Michelangelo. New Sacristy,
San Lorenzo, Florence.

not lend itself to cheap buildings. Palladio was something more than an architect and writer of treatises. There was much of the great artist in him. He made the plates for the first edition of Vitruvius, printed in 1556, and he illustrated an edition of Caesar's *Commentaries* with drawings of various



Detail from the portrait statue of Lorenzo II by Michelangelo. New Sacristy, San Lorenzo, Florence.

military devices. So we see that he was really a great man with that universality of genius so typical of the Italian Renaissance.

In the preceding pages we have constantly had occasion to mention the name of the great genius whose spirit pervaded the art of an entire century—Michelangelo. Although he claimed to be a sculptor only, he successfully

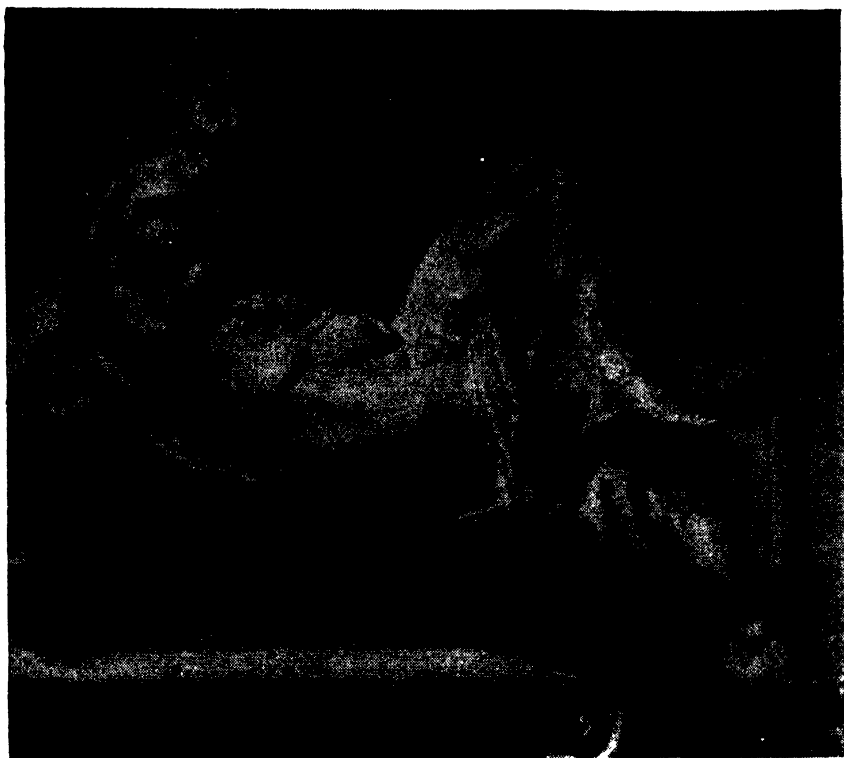


"Night," on the Tomb of Lorenzo II. By Michelangelo. New Sacristy, San Lorenzo, Florence.

directed the erection of the great Church of St. Peter's; and although he protested that he was not a painter, he painted the frescoes on the Sistine Chapel ceiling. No other artist can approach the astounding energy of this man. He had no real successors, but he was the master of the generations who succeeded him because the entire world came to learn from his works.

He signed himself *Michel Angelo, scultore fiorentino*, for this strange and solitary titan was a Florentine. Between him and the first great Renaissance giant, Giotto, two centuries had intervened,—two centuries rich with the creation of masterpieces of delicate Tuscan beauty and noble, exquisite design. Only Masaccio had been able to break the spell and find absolute beauty in the real world, but he had lived a century before the promise of his work could be fully carried out. Suddenly in the midst of the Florentine idyl, Michelangelo appeared to change its smooth adagio into a tempestuous finale.

We are no longer under any illusions as to the character and genius of Michelangelo. We are now well acquainted with his works and with the



"Dawn," on the Tomb of Giuliano de' Medici. By Michelangelo. New Sacristy, San Lorenzo, Florence.

man as well. There are the letters which he wrote and received, that give us great insight into his thoughts and actions. His poems also have survived. He shows himself a man of inflexible character and of difficult disposition with even his nearest and dearest friends and relatives. "You make everybody fear you, even the Pope himself," wrote his most intimate friend and pupil, Sebastiano del Piombo. At times he corresponded with his father and brothers in the most affectionate terms; and again, embittered by his sorrows, he would write brusquely, as though he had finished with them forever.

He pursued his way alone through the long course of his life. Like Beethoven, he not only had to endure his own afflictions and the griefs of a great artist, but he also had to suffer from the mistakes of others and atone for the sins of an entire century. What fault of his was it that Bramante had left the old Basilica of St. Peter's in ruins without completing the plan of the new church? Why should he be the victim of the popes who, although inconstant in their own desires, consistently exploited his genius and gave



"Perseus." By Benvenuto Cellini. Loggia dei Lanzi, Florence.

him no rest, that they might be assured of immortality by means of his marvelous works?

The commissions were too great for any mortal man to carry out, even a Michelangelo, and he left many of them uncompleted. How often did his heart falter during that difficult time when he was directing the work on St. Peter's! "If one could die of mortification and grief, I would no longer be alive," he writes in one of his letters. Indeed, we esteem him the more because, moody as he was, his sorrows and vexations grew out of his consciousness of duty. In an age when almost everyone abandoned moral standards he went about in mourning. With a perception more acute than that of his contemporaries, he was well aware of "the blunders and miseries of mankind." "Only the birds live according to God's commands," he writes from Spoleto, surprised at finding himself again in contact with the simple life, free from human anxieties. "A shepherd's hut of earth and straw . . . and heaven propitious to his desires," were his earnest wish at that moment.

But his art and his genius compelled him to live among his fellow men. He went through the world, filled with exasperation and often offended his associates. A story is told of how one day he met Leonardo on the street, and in a manner far from tactful re-

proached him with his mistakes. The Florentine Titan found the hard marble quarried in Carrara soft beside the human hearts of the Italian sixteenth century. He was oppressed by the greatness of his genius and bowed down by the weight of his own spirit. As we follow his career, we sense something of his weariness. His life was turbulent—a dynamic genius in conflict with itself; and its greatness appals us.

Michelangelo boasted that there was no idea which he could not carve out of a block of stone. His ability to confine a composition within the difficult geometrical limitation of a circle can be appreciated in the medallions of marble representing the Madonna and Child. A greater problem was that of cutting a three-dimensional figure out of a block of marble. He carved the colossal "David," the greatest work of his early life, from an uncouth block of marble partly spoiled by an incompetent sculptor.

After Michelangelo, there are only two Italian sculptors who deserve mention prior to the appearance of Bernini: the famous, blustering goldsmith, Benvenuto Cellini; and the Frenchman, Jean de Boulogne. The latter, a native of Douai, was known to the Italians as Giovanni da Bologna. He passed his youth in Italy and worked principally in Florence.

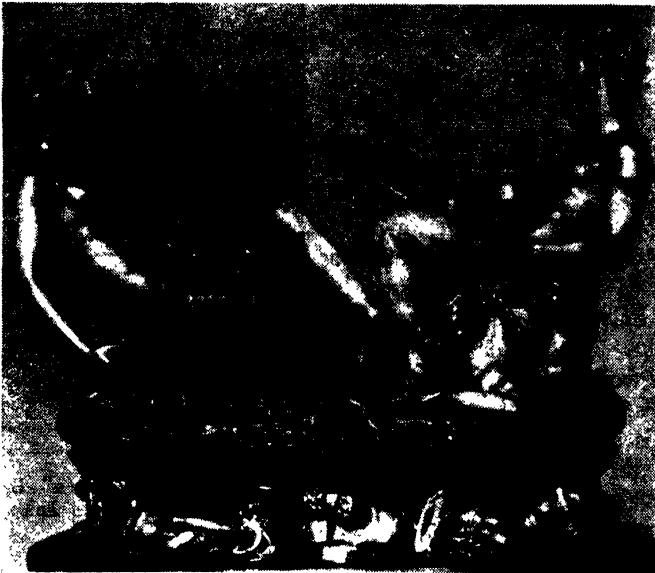
Cellini was a very vain person whose *Autobiography*, full as it is of boasts and lies, is one of the most delightful books of the sort ever written. The artist's "Perseus" is a very remarkable piece of sculpture. The youthful Perseus, with one foot on the body of the female monster, Medusa, holds high her head with its hair of writhing snakes, as a warning to the people. She is the symbol of the democratic



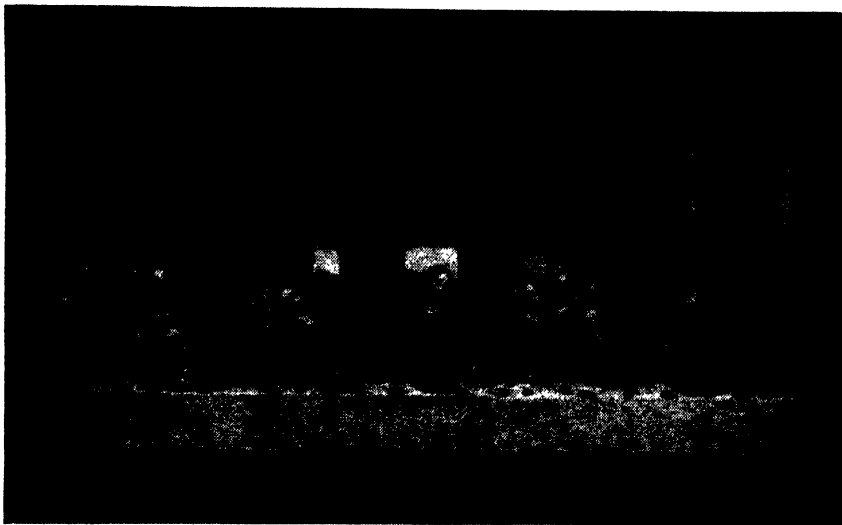
"The Rape of the Sabines." By Giovanni da Bologna. Loggia dei Lanzi, Florence.

regime, and the statue celebrates the return of the Medici family to Florence after their first expulsion. Donatello had executed a statue of Judith beheading the tyrant Holofernes, to symbolize their departure; and now the republican "Judith" was supplanted by the aristocratic "Perseus." The marvelous skill of Cellini displayed in the "Perseus" did not reappear in any of his other works. He is an artist of a single masterpiece. All he did before and after the "Perseus" will not justify giving him a high place in Italian art, but his "Perseus" does rank second only to the works of Michelangelo.

More steady than Benvenuto Cellini is Giovanni da Bologna. He came from France anxious to become an artist, spent some time at Rome, and on his return stopped in Florence, where he was offered facilities to continue his studies. He soon absorbed the refinement of Florence and executed the well-known flying "Mercury," a powerful and graceful figure which seems to project itself into the air. Here is technical skill as great as that exhibited in the "Perseus." It was an extremely difficult figure to cast because of its action with arms extended, and one leg raised. The sculptor was fond of themes showing groups of struggling figures. "Hercules and the Centaur" and the "Rape of the Sabines" are two of his famous groups. An ideal other than that of beauty was now beginning to inspire artists. The Baroque style was already at the outposts of the field of art and awaited only a favorable opportunity to invade it.



Saltcellar made for Francis I of France by Benvenuto Cellini.
Kunsthistorisches Museum, Vienna.



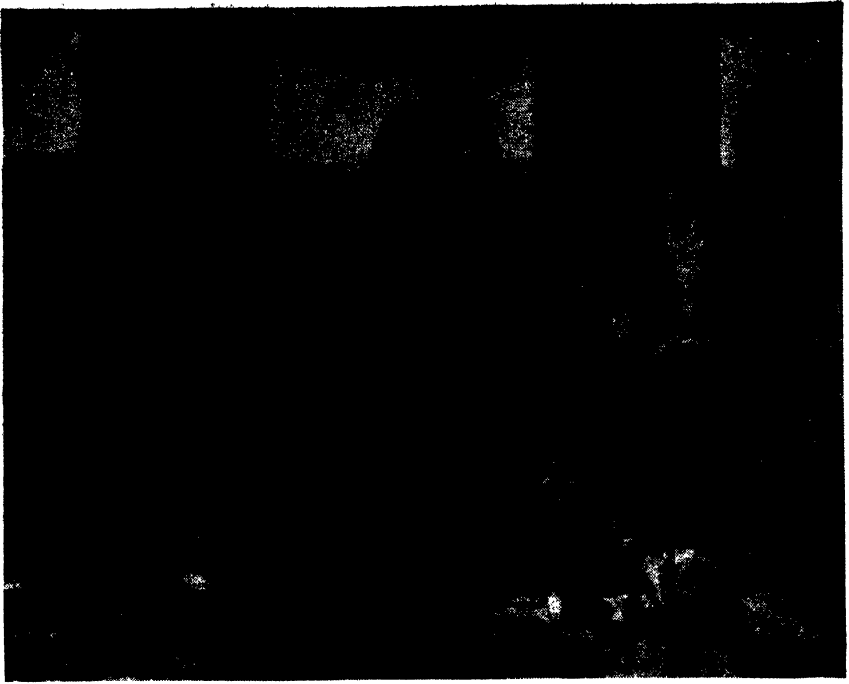
Copy of Leonardo da Vinci's "Last Supper." Made in the sixteenth century by Mario d'Oggione. Hermitage, Leningrad.

THE ROMAN RENAISSANCE: PAINTING

(1500-1600)

DURING the last third of the fifteenth century the painters of central Italy completely mastered the technique of their art. The times were favorable for the appearance of men of great genius. We admire these painters not only for their strength of feeling and spiritual insight, but also for the perfection of their work comparable to the Classical art of Greece and Rome.

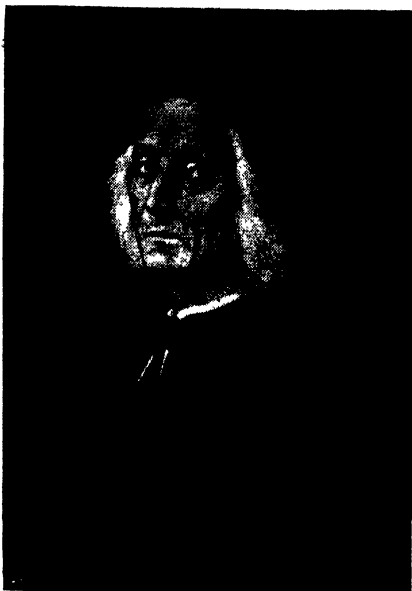
The greatest man in this new period of Italian art was tormented, nevertheless, by his efforts to achieve technical perfection. Born in 1452 in the little village of Vinci not far from Florence, Leonardo was the son of the town notary and a peasant girl. He was adopted by his father and grew up deprived of a mother's care. His reflective temperament and inquiring mind were to some extent the result of his bringing up. He was a precocious child with a decidedly intellectual tendency. Extraordinary power was in his case conjoined with remarkable facility. At first his father planned for him a literary career, for which he showed much promise. Later he learned music and displayed a talent for improvising songs. Indeed, when he was old and in a foreign land, he still took pleasure



Detail from the "Last Supper" by Leonardo da Vinci. Santa Maria delle Grazie, Milan.

in his music. His writings are filled with eulogies of this art which for him was inferior only to the greatest art of all, that of painting.

When Leonardo began to show a marked talent for painting, his father put him into the school of Verrocchio; but, as Vasari says, he not only cultivated the new art, but every other one in which drawing or designing had any part. He was an excellent geometrician; and he interested himself in architecture as well as sculpture. He was a physicist, a mathematician, and an engineer. He was one of the first to conceive the idea of turning the Arno into a canal reaching from Florence to Pisa. Here again in Leonardo we find the universality of genius peculiar to that age. But his ever-changing projects would not have gained from his Florentine fellow citizens the honor that his genius really deserved. There was no longer a Cosimo de' Medici to discern in the extravagant ideas of a young man the genius that was to enrich his maturity. So it came about that Leonardo offered his services to Ludovico Sforza (il Moro), the Duke of Milan. The latter was an ambitious man newly come to power, and he desired to appear as a patron of the arts. We still have the rough draft of Leonardo's letter to Ludovico in which we find a full account of the versatile genius of the writer. He says that he is capable of constructing bridges and canals, works of military engineering, and engines of war, and that no other can



A Cardinal and a Prelate of the Papal Court. Portraits by Raphael. Prado, Madrid, and Hermitage, Leningrad.

They are covered by rather low groined vaults, and the lighting is not good, making it difficult to appreciate the paintings properly.

In the first room, that of the Segnatura, we find the two great allegories called the "School of Athens" and the "Disputa" (or Glorification of the Christian Faith). In the lunettes over the windows are the "Parnassus" and the "Jurisprudence." The idea was to present in a single composition Philosophy, Theology, Science, and the Arts, all under the supreme protection of the Church. In the "School of Athens" is a group of the ancient philosophers beneath the Roman vaults of a large, stately building. In the center are Plato and Aristotle; one is an older man holding a book, while the other is a proud figure in a blue mantle, with a book against his knee. On the left is another group of philosophers, among them Socrates, whose head has been copied from an antique gem. He emphasizes his syllogisms with a gesture. Lower down another old man, Pythagoras perhaps, writes numerals upon a tablet, while to the right some mathematician, Archimedes or Euclid, explains a figure which he is laying out with compasses. The other personages are not definitely identified. The king with a sphere is thought to be Ptolemy; and the figure stretched out on the steps in the center may be Diogenes. The arrangement of the composition is most admirable. But in this panorama of human speculation there is no peace; all the personages are seeking something. Only the elderly Plato affects a majestic calm as he points with his finger to the heavens above.



Sistine Chapel, showing ceiling frescoes and "Last Judgment" by Michelangelo. Vatican, Rome.

The answer is found on the opposite panel, where we see the "Church Militant and Triumphant." Over the rainbow is the Father surrounded by his angels; and below him, Jesus with the Mother and the Precursor. Then we see the twelve just men, Peter, David, St. Lawrence, Adam, Paul, etc., who have a first place in the Celestial Kingdom. From this group descends the Holy Spirit; and on earth another group of various figures contemplates and glorifies the Host set above a small altar bearing the initials of Julius II. Here, too, we are unable to identify all the personages. At the four corners of the altar are the four Doctors of the Western Church: Ambrose, Augus-



Two figures by Michelangelo. Sistine Chapel, Vatican, Rome.

tine, Gregory I, and Jerome. Beside the last is Gregory the Great; and close by are Thomas Aquinas, the Franciscan Bonaventura, Dante with his laurel crown, possibly Fra Angelico, and, most astounding of all, Savonarola who a few years before had been burned as a heretic. They all seem to be in ecstasy, filled with a humble faith in the humanity of Christ, which is glorified by the Host and the close relation between the Church on earth and the celestial cohort in the heavens. From the Holy Spirit to the Host upon the altar is but a short space, which may easily be crossed by faith. This unity and peace having been established in the world, the Church is the patron of the arts and sciences.

On the other two walls we see the benign protection dispensed by the Church to the loftiest activities of mankind. On one side is the "Parnassus," a charming group of Muses gathered about Apollo, who plays the violin. They are in a glade where gushes the Fountain of Inspiration. The great poets, too, are admitted to this throng. High-spirited Sappho is in the foreground. There, too, are Dante, Ariosto, and Petrarch, who are received among the ancients as Raphael and Il Sodoma were in the "School of Athens." The two frescoes opposite, beside the window, represent Justinian promulgating his Code and Gregory IX giving the Decretals to a jurist. We cannot but admire the power of Rome, which after a pontificate like that of the second Borgia had the spiritual resource to conceive and realize an artistic composition of such greatness.

From this room we pass to the Stanza d'Eliodoro, so called because one



"Daniel." By Michelangelo. Sistine Chapel, Vatican, Rome.

of its walls illustrates the punishment of the sacrilegious general of the King of Syria who attempted to steal the treasures from the Temple at Jerusalem. Heliodorus is struck down by the heavenly horseman and his two attendants, while on the ground lie the golden vessels and other booty. As we read in the Book of Maccabees, so we see here the Lord protecting



"Isaiah." By Michelangelo. Sistine Chapel, Vatican, Rome.

the sacred place and destroying those who would violate it. To the left a group of women representing the Christian people looks upon the punishment; while the Pope on his throne calmly turns his face away, confident of the power which he represents and which will cast down those who attempt to invade his temple by force.

In the lunette over the window is the "Miracle of Bolsena." This was a very old incident, but a vivid recollection of it remained at Rome. In the



"The Libyan Sybil." By Michelangelo. Sistine Chapel, Vatican, Rome.

thirteenth century a priest, while celebrating mass in the Church of Bolsena, felt doubts of the real presence of the body of Christ in the Eucharist. But as he broke the bread, drops of blood fell from it. Raphael represents the prodigy with extraordinary dignity. The window forms a sort of stage approached by steps, and above it we see the priest of Bolsena celebrating mass, with Julius II kneeling in attendance. Behind the latter is his suite, and below are Swiss guards in variegated garments. It cannot be denied that



"The Last Judgment." By Michelangelo. Sistine Chapel, Vatican, Rome.

these compositions, beginning with the "School of Athens," follow a certain logical order. We have the unrest of those who sought the truth from sources not of divine revelation, the triumph of the living God in the consecrated Host, the peace of the Church protecting the arts and sciences, the chastisement of her persecutors, like Heliodorus, and the miracle for those who doubt the dogmas.

Raphael's historical paintings have been the cause of much vulgar and academic imitation in later times. Raphael, however, was not guilty of starting the epidemic of bad painting in imitation of his frescoes. To make use of his name to combat his imitators is both foolish and unjust. Take, for example, the "Sistine Madonna" in Dresden. The latter is a



Self-portrait. By Andrea del Sarto. National Gallery, London.

marvelous Virgin, is standing between two curtains and holding the Child in her arms. At her feet are Pope Sixtus and St. Barbara. Two cherubim lean upon the frame at the bottom. It is an academic work, it is true; but what could be more charming? Succeeding generations have never wearied of admiring this gentle figure. Like Leonardo's "Last Supper," even its chromo reproductions preserve something of the spirituality of the original.

This is the real Raphael, the painter of the Stanza and the Madonnas, whom even moderns hold in the highest esteem. His pupils followed in his footsteps, but without either the genius or the good taste of the master. Even when they worked at his side and developed his own themes, there was a vast

difference in the coloring of the portions executed by Raphael and by his pupils. Only in stucco work and in fanciful ornamentation were these men the worthy successors of Raphael.

While Raphael was decorating the apartments of Julius II, Michelangelo, shut up in another part of the Vatican, was working like a Titan on the frescoes of the Sistine Chapel. "It was in the year 1508," according to Vasari, "that Bramante, the friend and relative of Raphael of Urbino, seeing that the Pope favored Michelangelo, persuaded his Holiness that he should in memory of his uncle Sixtus IV paint the vault of the chapel which he had constructed years before. But Michelangelo, considering the work great and difficult and taking into account the little practice he had in color, sought every excuse imaginable to avoid the task, and proposed that Raphael should do the work. But the more excuses Michelangelo made, the more the desire of the Pope increased." Vasari goes on to say that, instigated by Bramante, Julius II was on the point of becoming much irritated with Michelangelo when the latter resigned himself to his fate and undertook the work.

The Sistine Chapel is a large rectangular hall one hundred and thirty-three feet long and forty-five feet wide. It had been built during the previous century, and the predecessors of Julius II had already taken much interest in decorating it. The chancel and the tribune for the choir still have the handsome fifteenth-century screens and balustrades. The problem was how to treat the great barrel vault, which was some eighty feet high and was broken by lunettes.

Michelangelo divided the vast surface artificially, painting many arches and cornices in perspective rising from the walls. In the central spaces are scenes taken from early days of the world. Nothing could be more appropriate to decorate the great vault than the story of the Patriarchs. First we see the "Creation": God separating light from darkness, putting life into Adam, and drawing the woman from Adam's side as he sleeps. The scenes of the First Sin and the Expulsion from Eden follow; then come the Flood and Noah's drunkenness. These panels are separated by the arches; but the architectural features are enlivened by the nude figures of pensive youths who represent mankind contemplating the course of history. Lower, between the lunettes



Portrait of the Artist's Wife. By Andrea del Sarto. Prado, Madrid.

of the arches are Prophets and Sibyls, alternating in order. They symbolize the great men and women who foresaw the events. Each one is a colossal figure, such as only Michelangelo could imagine. Isaiah, still a young man, points to his head with one hand; and nearby the Cumaean Sibyl, an old woman, reads from a great book which rests upon her lap; Jeremiah, with bowed head resting on his hand, appears to be plunged in bitter reflection; Daniel compares the Scriptures and foresees the coming of the Messiah. Another gigantic form is that of the young Delphic Sibyl who also pensively reads the future from an open scroll. In the remaining spaces on either side of the windows Michelangelo painted other biblical scenes, a whole world of tragic personages, minor prophets, and Jewish heroes—all inspired by God.

Four weary years the artist spent in this hall, often obliged to do his work over again, because of his lack of experience in the art of fresco painting. He was not familiar with the Roman lime and plaster; and after he had completed a portion of the vault the frescoes began to be covered with a salty coating so that it was necessary to set up the scaffolding again. Only a few intimate friends were permitted to view the progress of the work. The Pope, "who was fretful and impatient," often came to see with his own eyes how it was coming on. Because of his interest in this chapel the Pope deferred the work on his own tomb, which Michelangelo had already commenced. The bitter experience of the artist is reflected in the sincerity and profound melancholy which pervade this series of frescoes. Not only had he the difficulties of his art to contend with, but also a frequent lack of mate-



"The Virgin with Christ and St. John." By
Correggio. Prado, Madrid.

rial resources; for the Pope was at war with the French, and twice he was obliged to suspend work. Vasari says that in his old age he still suffered from the effects of the physical position he was obliged to assume while painting the flat top of the vault.

The Chapel was opened on All Saints' Day, 1512, when Julius II wished to celebrate a pontifical mass there. Since then Rome and all the world have unanimously acclaimed the work one of the greatest triumphs of mankind.

More than twenty years later Michelangelo again resumed his work in the Sistine Chapel. As in the vault Michelangelo had portrayed the beginnings of mankind, so on the altar wall he resolved to present the

final act of the great human tragedy, the "Last Judgment." On this he worked six years, completing it in 1541. The composition is a magnificent conception. Above, in the center the Judge, somewhat after the manner of the ancient Jupiter, appears in his might, raising his hand to judge the uprighteous who are grouped much as Dante imagined them. Colossal figures imploring grace are dismayed by that gesture of Divine majesty. Beside Him is the Virgin in an attitude of supplication, and upon her the Titans near by fix their gaze. Only she can intercede for them with the Lord of Heaven and Earth.

The "Last Judgment" did not enjoy unanimous success as did the paintings of the vault of the Sistine Chapel, and yet it is a greater achievement.

Today Michelangelo's "Last Judgment" is badly spoiled by the smoke of centuries; and the colors are darkened. On the vault the color is in much better condition; and the vault frescoes now attract the attention of the beholder. The gigantic figures of the "Last Judgment" are not as sympathetic as those of the vault. But in the field of painting, the "Last Judgment" constitutes the culminating point of the efforts of generations of artists.

Michelangelo, however, was more fortunate in his pupils than was Raphael. His friend and confidant, Sebastiano del Piombo, was a good artist in every respect. Domenichino and the famous Caravaggio (who was Ribera's master) owe something to Michelangelo. The reason for this

superiority rests in the fact that he worked alone; he did not educate his pupils by having them do part of his work, as did Raphael. The artists who came into Michelangelo's orbit were obliged to form personalities of their own. The master was to them the supreme model, not a painter whom they slavishly imitated.

While this was going on at Rome, a number of artists at Florence and Parma continued the traditions of sentimentality and refinement of the preceding century. Andrea del Sarto, for one, carried on the spirit of Florentine art unaffected by the Roman school. He was the pupil of a certain Piero di Cosimo who in turn had derived his inspiration from Botticelli and Verrocchio. He began his career on the frescoes of the Carmelite convent and afterward painted a large number of beautiful Madonnas, which are more delicate and Florentine in type than those of Raphael. His colors are *sfumato*, but without mannerism. His work has a delicacy of feeling often productive of the utmost charm. For female figures he always used the same type, a rather popular one, that of his own wife, Lucrezia.

That painter's wife seems to have been a very modern character, the typical wife of an artist, capricious, and hard to please. As his favorite model, she was able to dominate her husband further. Indeed, the constant repetition of the same model is rather wearisome. On the other hand, the coloring in Andrea del Sarto's paintings is very beautiful, and he combines it gracefully with the folds of the drapery.

Antonio Allegri, better known as Correggio (after the town where he was born), was a talented painter at Parma. His art is full of delicacy and charm. Both in his activity and the briefness of his career he may be compared with Raphael. He was a great painter of children. Unlike Michel-



"Io." By Correggio. Kunsthistorisches Museum, Vienna.

angelo, who transformed his men into giants, Correggio took delight in the rounded forms of his angels. He was especially acute in catching the personality of little children. Even in his men and women there is something childlike. Just as Rubens affects lax figures, Correggio, on the contrary, softens curves, making them like those of a child and without defining the muscles, bones, and sinews. He softened the curves of the human body and turned his saints and angels into soft rosy figures. In all his work we find a strange abandon.

Correggio died in 1534 while he was still a young man. When Titian saw his frescoes at Parma he is said to have remarked: "If I were not Titian, I would want to be Correggio." Velasquez on his second journey to Italy stopped in Parma and secured for Philip IV a small picture by Correggio. It is probable that through Velasquez we have today in the Prado at Madrid two paintings by the same artist. The landscape of the "*Noli me tangere*" in the Prado is one of marvelous rainbow tones. The fair Magdalene, dressed in yellow brocade, is on her knees before the youthful gardener in whom there is also a childlike delicacy.



Detail from the "Holy Night" by Carlos Maratta. Dresden Gallery.

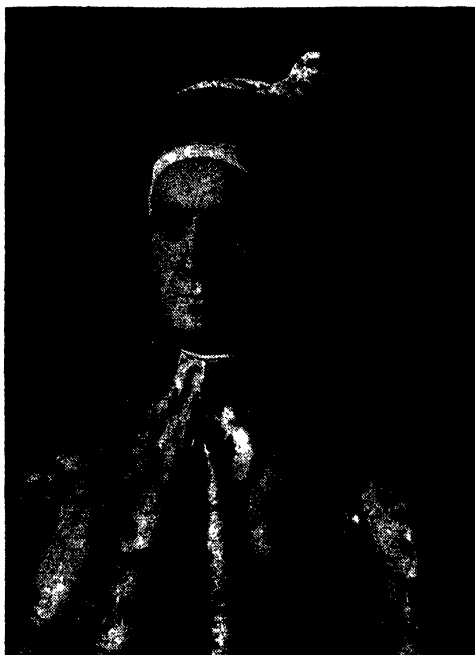


"Feast of the Gods." By Giovanni Bellini. Widener Collection, Philadelphia.

THE VENETIAN RENAISSANCE

(1550-1650)

VENICE entered upon the scene after wearied Tuscany, in the persons of Raphael and Michelangelo, had produced its most mature work at Rome. It was then that the Venetian painters, filled with enthusiasm for color and nature, rather than for form, rejuvenated Italian art and prolonged its life for another half-century. Michelangelo lived long enough to see the paintings of Titian. The aged master, accustomed to the discipline of Rome, censured the freedom of Titian's drawing; but he could not help admiring the richness and magnificence of his coloring. "Ah, if these people could have had the antique marbles before them day by day, as we have!"—he exclaimed with a foreboding that perhaps the art of Rome was about to be superseded. And yet



Portrait of Doge Loredano. By Bellini. National Gallery, London.

when we look at one of Titian's or Veronese's pictures, our thoughts go back to the art of Classical antiquity. We have a suggestion of what the finer paintings of the ancient world may have been. Giorgione's *Venus* and Titian's *Flora* and *Bacchanals*, with their paganism of form and spirit, sometimes seem like the work of some Hellenistic school which had survived and mysteriously developed during the many centuries that had intervened. The pictures of these Venetian artists are modern, of course, and yet they are ancient too. Michelangelo thought only in terms of ancient marbles and had no conception of the paintings of the ancients. True, the Venetians were also unacquainted with the latter; but they sought their inspiration in

the same sources as did the old Greeks, in a love for the life of mankind, in intellectual pleasures, and especially in a romantic feeling for nature. Their landscapes are idealized, radiant with light and Venetian color.

We may consider the brothers Bellini as the first great painters of the Venetian Renaissance. Their father, Jacopo Bellini, was a painter of considerable merit, who also worked in Florence. The sons, Giovanni and Gentile, preserved an album of their father's drawings as a precious heirloom, one of them bequeathing it to the other in his will. The daughter, Nicolosia, married the famous Paduan painter, Andrea Mantegna. And it was in the studio of the Bellinis that we find the young Giorgione who was to be the master of Titian. The Bellinis, therefore, were the link connecting the art of Florence with that which was to develop at Venice.

Gentile seems to have been the older of the two brothers. We have documentary evidence that their studio was near St. Mark's. Both were entrusted with important commissions and had fixed salaries as official painters of the Republic.

When Sultan Mahommed II requested the Venetian Senate to send him a good painter, they dispatched Gentile with two assistants to Constantinople. "The Grand Turk," writes Vasari, "received Gentile very kindly, especially after he had seen his portrait so divinely executed." Gentile returned to



"St. Francis in Ecstasy." By Giovanni Bellini. Frick Collection, New York.

Venice with drawings and recollections of his Oriental-trip. In the backgrounds of his frescoes and other pictures we sometimes see minarets and crowds wearing turbans as at Cairo or Constantinople. After his return Gentile painted a number of genre pictures, a field in which Carpaccio was later to specialize. The pretext was usually the life of some saint, for which he would portray groups of people, city streets, and squares seen from a distance.

Gentile died in 1507. Giovanni's death, nine years later, is mentioned in the diary of Mariano Sanuto, who wrote on November 15th, 1516: "This morning we learned that Giovanni Bellini, the excellent painter, has died. His fame extends throughout the entire world, and, old as he was, he still painted admirably. He was buried in the same tomb with his brother, Gentile Bellini."

Much more of Giovanni Bellini's work survives than of his brother's. Giovanni was of a rather passive temperament. At first he imitated the hard angular figures of Mantegna, but later a softness appeared in his work. His last Madonnas seem immobile, as though in a window of the sky. They are



"Judith." By Mantegna. Joseph Widener Collection, Philadelphia.

youthful and charming, and their coloring is clear and luminous, typically Venetian. It is interesting to note the relation of Giovanni Bellini to the schools of painting across the Alps. Dürer writes in his letters that the Venetian painter became his intimate friend when he was in Venice. "Giovanni Bellini," he says, "praised me before various nobles and important persons, and he is desirous of owning one of my paintings even though he pay for it. He is an excellent person, and although very old, he is still the best painter in this city."

It was from Giovanni Bellini that Dürer learned his vibrating reds and blues. Giovanni, however, and with him all other Venetian artists, learned something from the Flemish painters through the agency of the Sicilian, Antonello da Messina, who also worked at Venice. This man not only introduced something of the pathos of Flemish art into Italy, but also

is credited with having taught a new technique of oil painting. The rather angular draperies of Bellini's Madonnas show Antonello's influence. He had lived in Flanders, in Naples, and in Sicily, where he had no doubt seen the Flemish pictures belonging to Alfonso of Aragon. We know little of Antonello's life or of how his extraordinary style was formed; but there is an old tradition attributing to him the introduction of the techniques of the Flemish painters into Italy, and saying that the Bellinis were the first Venetians to benefit from his teachings.

Next to the Bellinis we mention Andrea Mantegna, a Paduan and the brother-in-law of the Bellinis. Padua lay in Venetian territory and was a subject city; but there had been a constant infiltration of Tuscan Renaissance influences through Donatello and Verrocchio, and even earlier through Giotto, who had worked there. If it is true that Mantegna was a pupil of a certain Squarcione of Florentine origin, that explains his consistent finesse



"Fête Champêtre" (Sylvan Concert). By Giorgione. Louvre, Paris.

Giorgione's painting we are reminded of Shakespeare's *Tempest* and Cervantes' *Persiles*, which occur in lands unreal. We have been taken by art to a world where no sequence of cause and effect is needed. The subject of the Giorgione painting does not matter; we do not know what it means, nor do we care. We are at the borders of unreality.

This explanation puts Giorgione in the ranks of the Expressionists of the present. However, the modern Expressionist depends exclusively on imaginary visions; while Giorgione, like Shakespeare and Cervantes, is essentially intellectual. Although his world is an arbitrary creation of his intellect, he is completely awake, not dreaming. Nature in Giorgione goes to the level of the intellect instead of the intellect going down to the level of nature, as in the Expressionists' paintings.

Giorgione was also the first to give to his portraits that vibrating personality which we afterward find in Titian, and, later still, in El Greco. Giorgione's portraits not only reflect the spirit of the model, but they also have the power of taking the character beyond the actual time of the portrait. The painter reveals his past and prophesies his future.

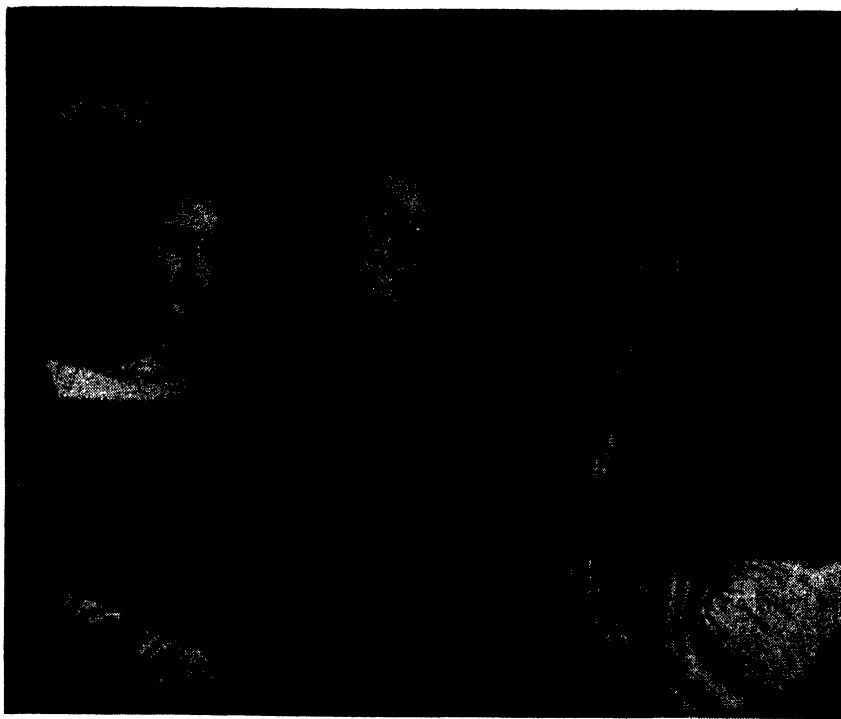
A contemporary of Giorgione was that singular artist called Palma. Although he added nothing especially new to Venetian painting, in some



"Portrait of an Unknown Man." By Giorgione. Uffizi, Florence.

respects he anticipated Titian and the latter's splendid ideal of beauty.

That which was only a foretaste in Giorgione became frequent and abundant in Titian. Like Giorgione, Titian was also a native of the Venetian Alps, a country at once smiling, green, and luminous. His birthplace was



"The Concert." By Titian and Giorgione. Pitti Gallery, Florence.

and Lavinia. The last was a beautiful girl and was the model for some of his pictures.

The intellectuals of Venice gathered in Titian's studio and told him many of the stories and myths of Classical antiquity which he used for his paintings. Only in this manner can we explain that revival of the Classical spirit which seems to take us back to Hellenistic times. By fortunate chance we have a description of one of these feasts of reason in Titian's home. In August, 1540, the Latin scholar Priscianese was invited to a dinner at the home of the painter. The architect Sansovino, Pietro Aretino, and two other artists were also present. The scholar describes the discussion which took place in the studio until late in the afternoon. When the heat of the day was over, they all descended to the garden beside the house. "From here could be seen the sea; and as soon as the sun set, the water was covered with gondolas filled with beautiful ladies. The air resounded with the music of instruments and voices until midnight, while we enjoyed a delicious supper." Also in 1540, Titian procured a splendid organ by painting the portrait of Alessandro, a famous Venetian manufacturer of organs.

In Titian's pictures we often find music associated with intellectual enjoyment and plastic beauty. In his "Venus," now in the Prado, Titian com-



'Sacred and Profane Love.' By Titian. Borghese Gallery, Rome.

bined in a romantic manner the sound of music with a vision of the goddess of love. Sometimes music alone forms the theme, as in the well-known picture in the Pitti Gallery at Florence. The player of the clavichord with his tapering fingers looks out, his eyes veiled in spiritual intoxication. A bald man who is less emotional plays what seems to be a cello; and the third figure is an elegant youth with a plumed hat, who seems rather unconscious of the feelings of his companions. The Venetians had always been fond of music. In the fifteenth-century pictures of Bellini's school we often see angels seated at the feet of the Madonnas and playing cithers. As we have already noted, Giorgione, too, set his "Concert" in the open air, associating the beauty of the human form and the landscape with that of music. Even today Venetian serenaders float down the Grand Canal in lighted gondolas. It was in modern Venice that Wagner found the inspiration for his *Tristan and Isolde*. Music and painting have always been the two arts of Venice. St. Mark's and the palaces along the canals seem to be settings for painting and music rather than pure architecture.

In a way, therefore, Titian's pictures are an apotheosis of Venice itself; never was there such an understanding of light; an iridescent radiance, bathing a perfect human form or falling upon brilliant fabrics, the brocaded velvets worn by the wealthy Venetian ladies of his time. His famous painting in the Borghese Gallery at Rome, known as "Sacred and Profane Love," is the synthesis of all these sensations. Here is a peaceful landscape beneath a soft blue sky; with a little village and some trees in the distance. Close by, a mass of obscure foliage serves as a screen behind two women's figures which are believed to symbolize the two conceptions of Venus and love as explained in Plato's *Dialogues*. One of them is nude, unadorned, and holds in her hand a censer. The other, dressed in a gleaming robe of white silk, leans over a vessel. Who are these two women? The little Cupid between them dabbles in the water contained in the pagan sarcophagus, on the edges of which the two figures are seated. One is Venus; the other is a fair Vene-



"Venus of the Violets" and "Danaë receiving Jupiter as a Shower of Gold." By Titian.
Uffizi, Florence, and Prado, Madrid.



Portrait of Isabella of Portugal, the wife of Emperor Charles V and mother of King Philip II.
By Titian. Prado. Madrid.

tian as Titian loved to paint her. The drapery is gleaming in the light. There are trees and a transparent sky. It is a classical allegory, perhaps, but one that only Titian could paint. One experiences a keen pleasure in the golden hair of the two women, in the shimmering white robe of one and the red mantle over the arm of the other.

At times he gives to such a symphony of color an interior setting, as in the "Venus" in the Uffizi Gallery and the "Danaë," at Madrid. The former, painted for the Duke of Urbino, is a repetition of Giorgione's theme. The posture is the same, but the lady is in a room, and her servants are in the background preparing her garments. She holds a handful

of violets, and at her feet a graceful little dog is curled. Giorgione's Venus has been transformed into an aristocratic courtesan. The Danaë, too, is a marvel of feminine beauty. The figure is, of course, first and foremost a study of the nude. In the background falls the golden shower, somewhat darker in tone, making the white form stand out. It is an audacious thing. Nowhere else has an artist attempted such a theme without falling into vulgarity. In spite of its carnal sensuality, the Danaë of Titian is a noble figure. She is the eternal partner of men in moments of intense love. Titian himself seems to have led a model life; nowhere do we read of love affairs like those of Raphael. His son, Pomponio, was a very different sort of person, a shameless profligate. His daughter, however, was the beloved wife of Cornelio Sarcinelli. The great artist, during his vacations at Cadore, at the home of his brother, Francesco, or in his villa at Ceneda near the Alps, must have reflected on the tragic power of love which so transformed his fellow creatures, enveloping them in a tempest of joys and sorrows.

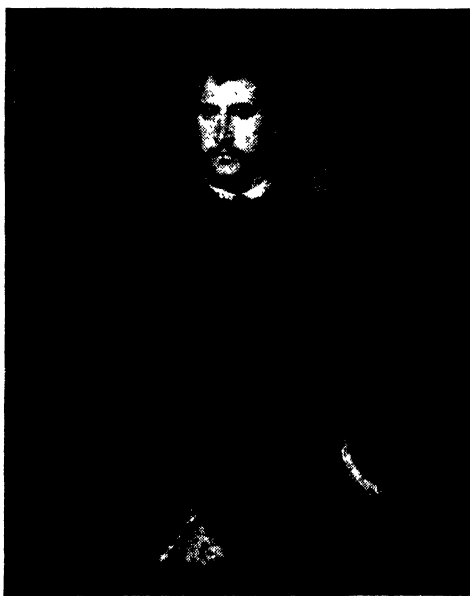
It was not until 1545 when he was sixty-eight years old that Titian went to Rome, and even then it was only to secure a clerical post for his son, Pomponio. The Pope lodged him in the Farnese Palace and gave him a studio in the Belvedere, where he painted a "Danaë." Here Michelangelo came to call upon him, and Vasari was his cicerone in the Eternal City.

"Titian is as agreeable in his conversation and as courteous in manner as he is excellent in his art," writes the latter.

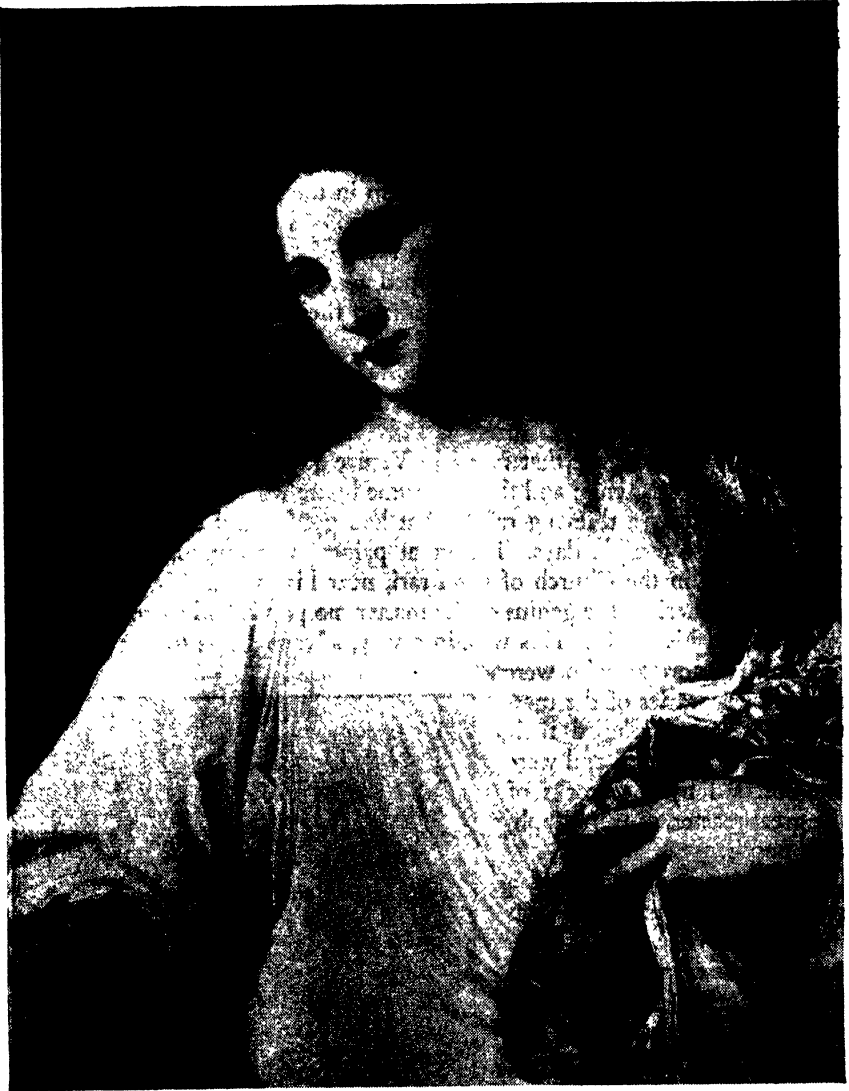
Twenty years later, when Vasari went to Venice, he still found Titian sound in mind and body. Indeed, everyone wondered at his endurance. In 1564 the Spanish ambassador wrote to Philip II, "The painter is still vigorous and strong in his work, although those who know him well say he must be nearly ninety years old." A portrait of him in the Prado, painted in his old age, shows him erect and ready to paint. He looks out upon the world with eyes that can still see more beauty than those of any other mortal. As time went on, his friends and relatives dropped away one after another: first, his brother Francesco, the country gentleman; then his friend, the architect Sansovino. His daughter, Lavinia, married; Pomponio became a priest; only Orazio, his second son, became a portrait painter and assisted his father professionally at times. The great house was almost deserted; only the master remained with his pictures. He died in 1576 at the age of ninety-nine, overcome by a pestilence that raged in Venice at the time. Orazio was also stricken by the epidemic; and the handsome house with its priceless treasures was plundered by a thieving rabble that had got beyond the control of the police in those terrible days. The great painter was buried, as he himself had planned, in the Church of the Frari, near his famous "Madonna."

No one inherited the genius of the master, no pupils had surrounded him and imitated his works. This was, in a way, advantageous to art; for Veronese and Tintoretto, who were the contemporaries of the master's old age, developed their talents independently and were not obsessed by the works of the great master, as were Raphael's pupils.

Veronese was the son of a sculptor of Verona and was always known as "the Veronese," or the man from Verona. After painting a number of pictures in his native city and other parts of the province, Paolo Veronese went to Venice, where he decorated the Sacristy of San Sebastiano. He was afterward chosen to collaborate with Titian in the decoration of the Sala del Maggior Consiglio in the Palace of the Doges, which was being remodeled by Sansovino. Here



"The Man with the Glove." Portrait of an unknown man by Titian. Uffizi, Florence.



"Flora." A portrait by Titian. Uffizi, Florence.

Veronese found his subject of Venice crowned by Fame. The Queen of the Adriatic, richly dressed, appears above, seated among columns and surrounded by gods and heroes. Below is a throng of knights and ladies, and on a balcony and on the ground are soldiers and the populace.

Veronese's magnificent decorations are always filled with balustrades and columns in long perspective. There are balconies and loggias, beyond which



"Lavinia, as Flora." Portrait of the painter's daughter. By Titian. Museum, Berlin.

appear crowds of spectators surveying the scene represented in the center.

Veronese loved to paint a great apotheosis. Everything became for him a part of a large stage, on which the principal personages were almost lost among the many minor parts and supernumeraries. Take, for example, the famous "Marriage at Cana" now in the Louvre. There are more than a hundred figures on the vast canvas; the Savior and his disciples are lost



"Pope Paul III and His Two Nephews." One of the last paintings made by Titian.
National Museum, Naples.

among the crowds of guests and servants. At the feast are pictured many of the most prominent persons of the time. The Marquis del Vasto, Francis I, Tintoretto, Charles V, Queen Mary of England, and Queen Eleanor of France have been identified among them—some with more reason than others. Among the musicians at the feast we see the painter himself playing the viol and accompanied by Titian on the bass viol.

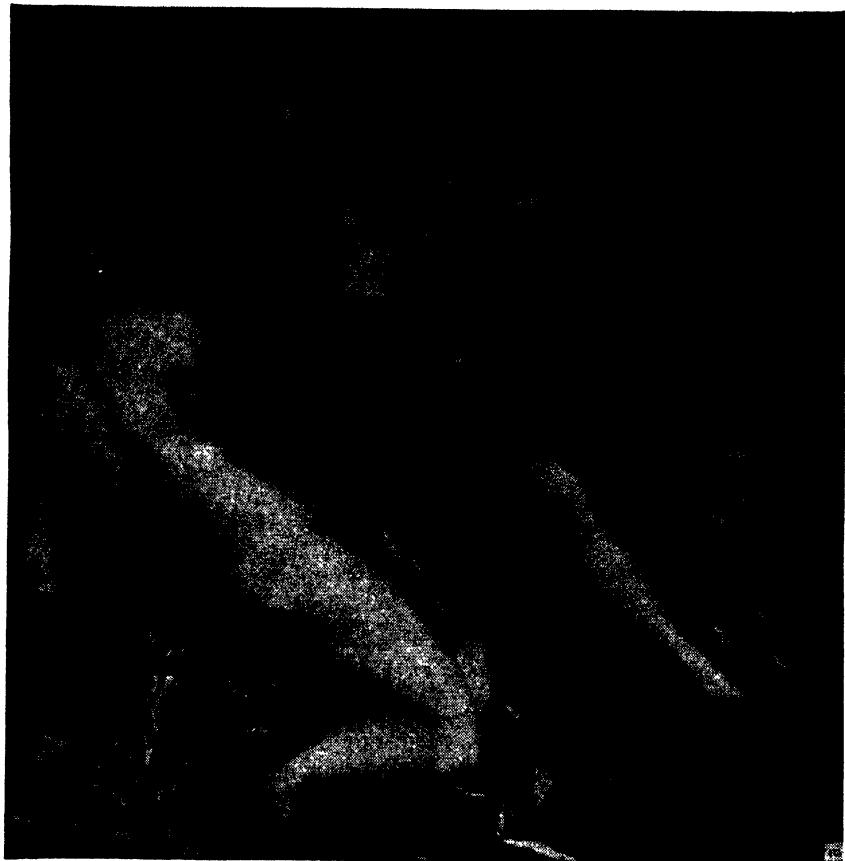
The "Marriage at Cana" was followed by the "Feast in the House of Simon," a composition in which the Gospel narrative is freely interpreted; so



"Susanna and the Elders." By Tintoretto. Kunsthistorisches Museum, Vienna.

much so, indeed, that the painter was made to give an account of himself before the tribunal of the Inquisition. The documents of the trial have been preserved, and they afford a delightful example of artistic impudence. Veronese admits that he substituted a dog for the figure of Mary Magdalene in front of the table in order to add to the harmony of the composition. He also justified the large number of minor personages in his picture by citing the crowds of figures which had been introduced into the "Last Judgment" in the Sistine Chapel by Michelangelo, the highest authority on art at the time. One of the judges made the rather slighting observation that it was hardly a parallel case, because a multitude was called for in the "Last Judgment." Nevertheless, the tribunal was very indulgent with Veronese, who continued to paint his extraordinary dramatic compositions with their charming perspectives.

Posterity has pardoned Veronese for the apparent irreverence contained in some of his religious compositions. He was possessed of a playful optimism in his attitude toward life. He was no egotistical Epicurean, but the exponent of the feelings of a large number of his fellow men, among them the Venetians of the sixteenth century. To Veronese the problem of the world was one of light and form combined to give the greatest pleasure to the senses. His aesthetic joy was not concentrated and individual, as was Titian's. He delighted in multitudes grouped beneath broad porticoes to



"Mercury and the Three Graces." By Tintoretto. Doge's Palace, Venice.

admire the silks and brocades of the passing ladies, to breathe the soft air of Venice, or to listen to music floating across the Grand Canal. His spirit could conceive of nothing beyond Venice, triumphant and gay.

The third great name of this generation of artists, living in the second half of the sixteenth century, was not held in such esteem at the time as were the names of Titian and Veronese. It was left to the critic of modern times to understand and appreciate the importance and extraordinary value of Tintoretto. From the short account of a certain Ridolfi, who has written the biographies of the Venetian painters, we would infer that Tintoretto was never accepted as the equal of Titian and Veronese, and that his life was one long struggle to obtain employment. His was a dynamic genius which offended many people. It is true that he had difficulty in obtaining commissions. A multitude of ideas seethed within him, and he needed great canvases and vast wall spaces to give expression to the creations of his brain.



"Marriage of Bacchus and Ariadne." By Tintoretto. Doge's Palace, Venice.

Beyond what Ridolfi tells us we know little of his life. He was of short stature and was the son of a Venetian dyer. The facts account for the scornful appellation, *Tintoretto*, the little dyer. For a time, he frequented the studio of Titian; but the master was envious of him, according to Ridolfi, and would have nothing to do with him. The young man nevertheless, recognized the great value of Titian's work, and he wrote upon the wall of his studio as the goal to be attained: "The drawing of Michelangelo and the coloring of Titian."

Ridolfi goes on to say that Tintoretto possessed copies of Michelangelo's statues and never wearied of studying them, although his impetuous nature soon led him to seek other methods. He would make figurines of wax and clay, dress them in silks, and set them in miniature wooden houses with doors and windows. These he would hang from the ceiling of his studio, and from below he would study the perspective effects. Tintoretto's experiments with artificial lighting seem very modern. He, like the men of our own day, was always seeking some new effect, although only a few or none at all possessed the genius of Tintoretto. He was an audacious but not



"Banquet of Antony and Cleopatra." By Tintoretto. Labia Palace, Venice.

always a careful draughtsman. He did not make many drawings. Only two or three from his own hand have come down to us. His ideas flowed from his brush, and he lost little time making preliminary studies or elaborating his composition. Once his style was formed, what he wanted to do was to paint, to cover great canvases. Often he would obtain for his compensation only the actual cost of the work.

From the time of Giorgione down to the end of the century there were other artists working in Venice. They were only men of second rank, obscured by comparison with the extraordinary painters whom we have been discussing. In another city and in another period they would have been considered men of outstanding merit. Such were the good Vivarini, who painted groups of saints engaged in pious colloquy; the delicate Bonifazio, a painter of concerts and conversations; and Lorenzo Lotto, a sort of Venetian Correggio.

Giovanni Battista Moroni was the great portrait painter of the time. He was born in Bergamo and was a little younger than Lotto. We have no very detailed account of his life. It has been said that Moroni studied in Titian's studio; but this story rests only upon the current tradition that Titian praised Moroni's portraits, saying that they were most faithful. Indeed, Moroni left a series of portraits which still live. His "Tailor" is one of the most popular portraits in the world.



Two spectators. Detail from a wall painting by Tiepolo. Labia Palace, Venice.

Two spectators. Detail from a wall painting by Tiepolo. Labia Palace, Venice.

By the end of the sixteenth century the artistic genius of the Venetian school seemed exhausted; but the eighteenth century produced one more talented painter, Tiepolo. All his works seem to have been painted without effort. Some have the effects of water colors that cannot be retouched. His style is that of superficial pigment put on top of a wall or canvas with brilliance and *brio*, or vivacity. His frescoes at Madrid and Salzburg are excellent examples of his style. But to see Tiepolo at his best, however, we must go to Venice and view the decorations of the Rezzonico and Labia Palaces. The halls of these patrician homes are decorated with façades and magnificent porticoes beneath which grave personages converse with one another against backgrounds leading into distant horizons of light.



Portrait by Moroni. Accademia Carrara, Bergamo.



Angels singing and playing. From the "Altarpiece of the Lamb" by the brothers van Eyck. Church of St. Bavon, Ghent.

tures acquired by the Medici are still to be seen in Florence. Raphael even tried to exchange some of his own paintings for works by painters of the Northern school. In Spain a tremendous interest was shown in the paintings of Flanders even before a political bond united the two countries. Alfonso V of Aragon ordered a "St George" by Jan van Eyck in Valencia to be taken to him in Naples, so much did he prize it. And the treasure of Queen Isabella in the Cathedral of Granada still contains many Flemish paintings. In France, the Duc de Berry ordered works of art from Flemish painters and illuminators. In Castile there are painting and sculpture so exactly in imita-



Judges and knights. Detail from the "Altarpiece of the Lamb" by the brothers van Eyck. Church of St. Bavon, Ghent.

tion of Northern work that it is somewhat difficult to determine whether they are imitations or genuine products of the North.

The awakening of the Northern peoples to a Renaissance comparable to the one in the South began to manifest itself at the end of the fourteenth century. It was perhaps the consequence of a sudden spiritual shock, quite

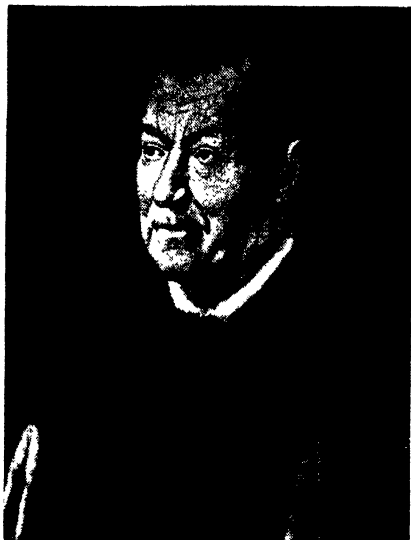


Portraits by Jan van Eyck. Berlin and Vienna Galleries.

conceivable considering that it was the nature of the Northern people to slumber for a long time and then suddenly reveal unsuspected qualities of energy. Or it might be that there was a slow development based on an unexpressed criticism of the old ways, the stages of which have not been determined. At any event, the people of the North, especially those of the Netherlands, started to feel at the end of the fourteenth century a desire to become unfettered and independent, and to such an extent that Protestantism later was inevitable.

These people, however, did not rebel so readily and violently against the ways of thinking as they did against the ways of living. They first broke the shell of conventions; and the arts, especially painting, benefited from the new spirit. Architecture and sculpture lagged behind, remaining Gothic or at least Flamboyant. Even the Renaissance in painting, however, did not go further than a change of style. The Northern painters did not have the mythological subject matter of the Greeks and Romans; and the mythology of the Teutonic races had been supplanted by themes of Christianity. But while Northern artists were faithful to their pious themes, they were ready to accept changes in style with the same vigor and enthusiasm as the people of the South.

Some of the themes were based on the theology of the Middle Ages, such as the Fountain of Life and the Lamb slaughtered for the sake of Mankind.



Cardinal Albergati. Portrait by Jan van Eyck. Vienna Gallery.

But a new note was struck by the use of a gay landscape setting. The saints were no longer represented with the paraphernalia of their martyrdom or the instruments of torture; but other sentiments were stressed. A new type of Madonna was created, which lovers of art never tire of gazing upon. She is a gentle lady of Nordic complexion, oval face, and flowing golden hair. She is seated on a Gothic throne inside a great cathedral. The Child, of Northern appearance, sits restlessly on his mother's lap. A new type of donor, with realistic features, warts and wrinkles, appears as if he were casually meeting the Lady of Heaven and her Child. The Gothic cathedral interior is the hall where the Lady receives her solitary donor.

Often a landscape of the Netherlands may be seen through the window, with a view of the country on a summer day, the narrow canals extending to a great distance, and in the fields innumerable little farms, cities, and churches with spires.

These paintings seem to declare that the whole North has accepted Christianity, but only on the conditions that Christianity become Nordic. Odin, Freya, and Thor have retired, leaving their places to Christ, His Mother, and the saints, on the condition that when they come to the North they become Flemish or Dutch and live there in leisure and happiness like the honorable merchants of the free towns. The paintings exemplify a kind of reconciliation between the North and the South.

The Northern Renaissance is more mysterious than the one in the South because the style appears perfect to the point of never having been surpassed, especially in the works of the first known Flemish painters, the brothers van Eyck. They were born about 1400. The elder, Hubert, died in 1426; and the younger, Jan, in 1441. The extraordinary beauty of their works reflects some preliminary school, which has not yet been discovered. It is possible that credit must be given to the medieval painting of northern France, which is still very little known. There must have been something very beautiful in the painting contemporary with the creating of the great cathedrals and of the sculpture found at Amiens, Chartres, and Reims. Most of this was destroyed either by revolutionary vandals or to make way for Rococo work. We know it only from the stained-glass windows and from miniatures; but probably if we had more of the paintings of the northern

studied practically the masters of the past. Their teachers were the ancient marbles which seemed to come to life when they were dug up from the ruins of the Roman buildings. The great spirits of Italy and Germany were thus at one only in their desire for knowledge, although common to both was that freedom of criticism which must exist if progress is to be made. Elusive as it was, the new ideal, like Dürer's dream of beauty, vanished without ever defining itself in the countries of the Reformation.

However much we may admire the Reformation in its other aspects, it must be admitted that in architecture and sculpture it produced few results from an artistic standpoint. There was hardly a sculptor or architect of the period whose name evokes from the memory anything new. In Rome, the apocalyptic Babylon of Dürer's engravings, the colossal Cathedral of St. Peter's and many other marvelous churches and palaces were being raised. In Germany, torn by political and religious struggles, the public buildings, guildhalls, and townhalls were still built in the traditional style of the German Gothic.

Any brief mention of the sixteenth-century building of Germany will indicate not so much what there was, as what it lacked. We find very little that is really great and modern in comparison with what was produced during this period in Italy, France, and Spain. The same is true of sculpture; the themes, the treatment of drapery, and the polychrome and gilded decorations of the Middle Ages still persisted. Although the results were sometimes very successful, the lofty imitation of reality, which was the aim of Italian art, was never achieved in Germany.

All over Germany there were local schools of painting, which have been little studied until now, because they did not progress with the normal evolution of the Italian schools of the Renaissance. All those German schools dried up, as did the Siena painting, for the lack of



"The Betrothal." Swabian School about 1470.
Cleveland Museum of Art.



Self-portrait by Albrecht Dürer. Dated 1498. Prado, Madrid.

great masters to bring successive new waves of inspiration. Seeing those German altars of the fifteenth century, we realize the tremendous value of the innovations introduced by Masaccio. The German primitives, as they are called today, are beautiful in color and sentimental in shape; but it is plain that this art could have no consequence in the long run. We must



Portrait. By Albrecht Dürer. Pinakothek, Munich.

mention, nevertheless, a painter of the school of Cologne, Stephan Lochner, who may be compared with Fra Angelico for freshness of color and his affection for the divine persons he was commissioned to paint.

In the sixteenth century we find three of the greatest masters, Dürer, Cranach, and Holbein, the Younger; and such men as Altdorfer, Wohl-



Elizabeth Tucher. Portrait by Albrecht Dürer.
Cassel Gallery.

gemuth, and Grünewald. The last three named have left very few works, but how great they are!

Albrecht Dürer was a native of Nuremberg, always adding proudly the words *noricus civis* to his signature. The father of this greatest German painter was a goldsmith born in Hungary, of German parentage. "A man honest and skilful," writes the son in his memoirs, "having nothing more than the product of his labor which was hardly sufficient to support his wife and children. He sent me to school until I could read and write; then he took me and taught me his own craft. But I, esteeming more the painter's art than that of the goldsmith, told my father so, causing him regret for

the time wasted, until he apprenticed me to Michael Wohlgemuth that I should serve him for three years. During this time God gave me diligence to learn, but I had to suffer much from his assistants."

When he came out of the studio of Wohlgemuth, Dürer began his travels through various parts of Germany, which lasted four years. The remarkable portrait in the Museum at Madrid gives us an idea of his elegant appearance, in which there is not the slightest affectation of superiority. "When I returned home," he continues in his memoirs, "Hans Frey arranged with my father to give me his daughter, Agnes, with a dowry of two hundred florins, and we were married on the Monday before St. Margaret's day in the year 1494." No children were born of this marriage. Dürer's wife, as we have read accompanied him on some of his journeys; but she does not appear to have been a spiritual personality or a particularly interesting companion. Dürer's inner life must have been a solitary one. He enjoyed many friendships and was in touch with the intellectual and artistic world of his time; but the depth of feeling of the man was never appreciated by his contemporaries. We see him at his best in the marvelous portrait in the Munich Gallery painted when he was twenty-eight years old, after he had been married six years. At that time Dürer had his home in Nuremberg, where he was on friendly terms with the best people.

In 1505 the burgomaster, Willibald Pirckheimer, advanced him one hun-

dred florins for a journey to Venice. A letter which he wrote from there implies that he had been there before. He says "That which pleased me eleven years ago does not please me now." At the time of this second trip he was thirty-four and at the height of his genius. He stayed in the colony of German merchants and painted an altarpiece for their guild chapel. "I have good friends among the Italians," he writes, "but I have been advised not to eat or drink with the painters." Evidently the latter did not think much of Dürer because he did not attempt to imitate the ancient Greeks and Romans. "He is not an ancient," they said. The only one who displayed a generous affection for him was Bellini, the oldest and best-known painter in Venice at the time.

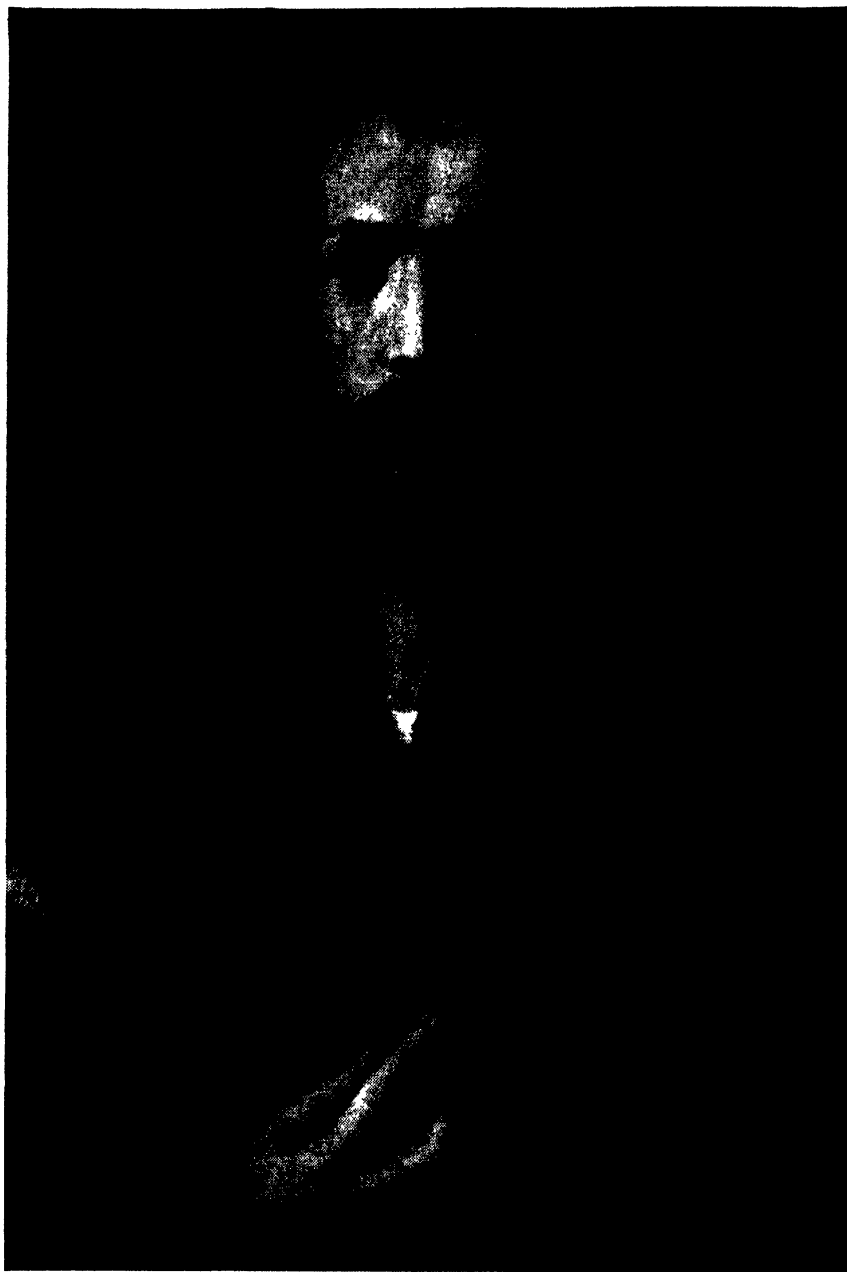
Dürer's letters give us an idea of the aesthetic curiosity which was awaking in Germany prior to the Reformation. His friends overwhelmed him with commissions to purchase rare jewels and books for them. All these addressed him through the Imhoffs, who were the dilettante bankers of Nuremberg, and like the house of Medici, had branch banks in every part of Europe.

Most of his famous engravings date from the early sixteenth century. This was an art which did not require such close relations with the purchasers as did his paintings, and it was therefore more agreeable to him. We are told of his experience with a Frankfort merchant named Heller, who had ordered a picture from him, and of the annoyance occasioned both to himself and the poor burgher who harassed him to finish it quickly. The man was afraid he would die before the completion of his portrait, which he planned to put in his own mortuary chapel. While Dürer was not a misanthrope, he did not have the geniality of a Leonardo. He might perhaps better be compared with El Greco or Michelangelo in temperament. His soul was ever tormented by something which he himself could not explain; much less could others understand him.

In some respects Dürer was a singular person, much interested in ab-



Hieronymus Holzschuher. Portrait by Albrecht Dürer. Gemäldegalerie, Berlin.



Self-portrait by Albrecht Dürer at the age of twenty-eight. Dated 1500.
Pinakothek, Munich.

normal types. He studied melancholia with the same interest that Erasmus reveals in his *Moriae Encomium*, or *Praise of Folly*. There is hardly a person portrayed on his canvases who does not show signs of being intensely preoccupied. For portraits he seems to have picked characters who were a little strange. He himself often behaved abnormally, and he gives himself away in his engravings. We find in them many an enigmatic figure, such as a knight, death, a white horse of vicious appearance, the personification of melancholia or insanity, and creatures of dreams that filled his mind.

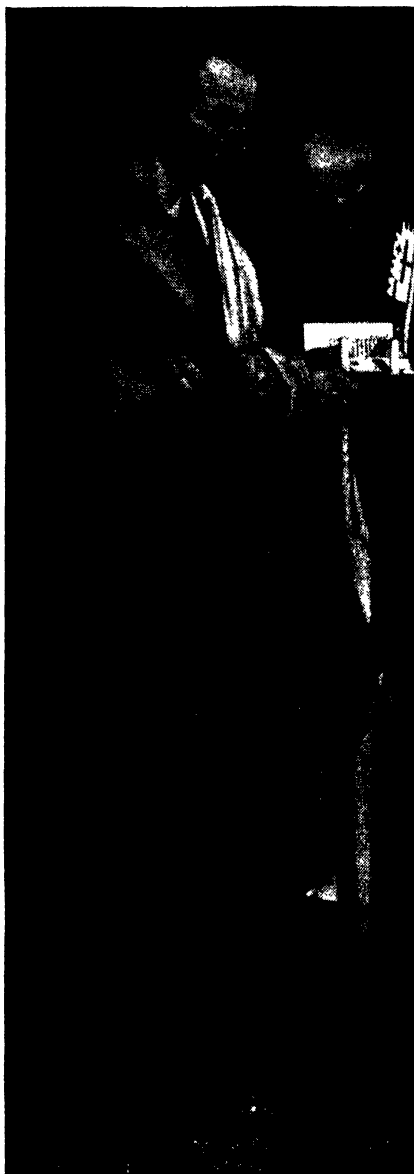


John Kleeberger. Portrait by Albrecht Dürer.
Gemäldegalerie, Vienna.

Notwithstanding their extreme intellectual romanticism, the German people approved of the engravings of their great Dürer. It is to their credit that they admired without reserve an artist with such an unusual set of visions.

His reputation increased and contributed not a little to the wide popularity of his woodcuts and engravings, which ran through edition after edition and spread even to Italy. Emperor Maximilian shortly before his death granted him a pension of a hundred florins a year. The most talented men in Germany felt honored by his friendship. Nothing gives us a better idea of the esteem in which he was held than the diary of his journey to the Low Countries which he undertook in 1520. The humblest persons received him as a great master. Even the innkeepers gladly accepted a sketch as pay for his board, or they would take no payment at all. Princess Margaret, the Regent of the Low Countries, also received him with favor; and the painters of Antwerp gave him a splendid banquet in their guildhall.

"On Sunday the fifth of August," he writes, "the painters invited me to their house together with my wife and her maid. The entire service was of silver, and there were other handsome decorations. . . The food was most costly. All the wives of the painters were present at the company. I was seated at the head, and they at either side, as though I were a great lord. All did everything possible to be agreeable to me, and when seated thus with such honor, the magistrate of Antwerp came with two servants and presented me with four jars of wine in the name of the city council, offering me every good wish. Afterward came the master of the carpenters and presented me with two more jars, offering me his good



St. John, St. Peter, St. Mark, and St. Paul, perhaps symbolizing the four temperaments.
By Albrecht Dürer. Pinakothek, Munich.

offices. Thus we passed a pleasant evening until very late, and all the company accompanied us to our lodgings with lanterns in great honor."

On this journey to Flanders, Dürer naturally admired the great pictures

of the fifteenth-century masters. At Brussels he "saw four paintings by the great master, Rogier van der Weyden, and at Ghent, the polyptych of the Lamb by the van Eycks, a most precious painting full of thought." With the curiosity of his race he also desired to see everything that was strange and remarkable. A lion at Ghent seems to have interested him as much as the van Eycks' picture, and he made a trip to see a whale which had been captured in Zealand. The curiosities from America filled him with amazement. These must have been trophies from Mexico; for it was the year 1520, and Dürer had the opportunity to view "the things which people have brought to the Emperor from the land of gold." There was a golden sun, a silver moon, and two chests filled with arms and objects which he found beautiful and admirable. "Never in my life have I seen anything which pleased me so much; for besides their art, I was surprised at the subtle ingenuity of the people of those strange lands." In his curiosity and excitement over these remarkable things he exclaims, "I do not know how to express my feelings in regard to these things." It was not strange that the Italians did not find such a man "enough of an ancient."

We have quoted these picturesque details, for it is rare to find a great artist like Dürer giving such an intimate and personal account of his own life. His last years were spent in his home at Nuremberg, where he was already considered one of the most important personages in Germany. But his success did not dull the keen spirit of the artist. It was during this period that he created his greatest work, the famous diptych representing the Apostles John, Peter, Paul, and Mark. The four have been called the four temperaments: the sanguine, the lymphatic, the phlegmatic, and the



Frederick, the Great Elector, with Luther, Melancthon, and other leaders of the Reformation. By Lucas Cranach. Toledo, Ohio, Museum of Art.



"St. George and the Dragon." By Albrecht Altdorfer. Pinakothek, Munich.

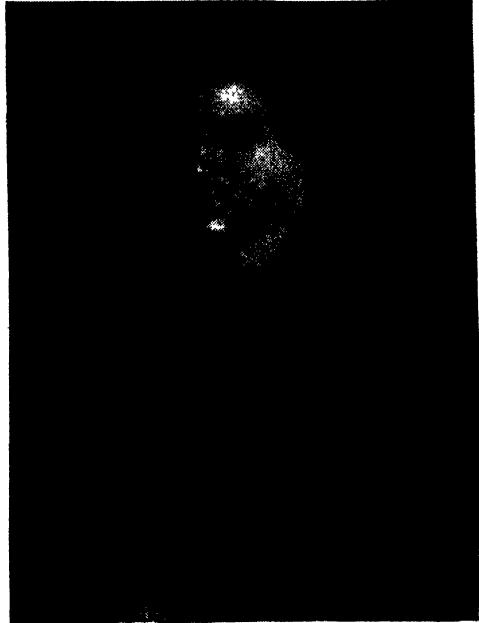
melancholic. Probably they are personifications of these temperaments, for Dürer felt an interest in extreme psychological types. This was Dürer's most popular painting. It remained in Nuremberg for a century, and then it was presented to Maximilian of Bavaria. The work is now in the Munich Gallery.

The record of the acceptance of these panels is dated the 6th of October, 1526. A year and a half later the artist died. He was deeply mourned throughout Germany. Luther wrote on hearing of his death: "Christ in the plenitude of his wisdom has removed him from these difficult times and possibly from still more turbulent days to come, in order that one who was worthy of seeing only good things might not view the wickedness and sadness that await us. May he rest in the peace of the Lord." This was the reaction of Germany to the death of her greatest artist.

Dürer represents his nation in his keen desires. He was not only a genius, but he was popular as well. What he suffered and felt in his heart the people

saw in his woodcuts and engravings, as they may not have perceived in his paintings. Many contemporary writers tell of his relations with the leaders of the Reformation, and yet Dürer does not seem to have actively taken sides with either party. We might rather say that he took sides with what was best in both parties. His engravings condemn the Rome of his time, but his evangelical pictures show the traditional respect for the Magi, the Virgin, and the like. His engravings were eagerly sought in Rome; Michelangelo admired them. Through his agents in Flanders, Raphael proposed to exchange them for his own drawings. The men of the Reformation cultivated his friendship. Melancthon, who often ate with Pirkheimer and Dürer, was accustomed to say that, excellent as he was in the art of painting, nevertheless this was the least of his talents.

He had no master, and he left no pupils. He learned his technique in the studio of Wohlgemuth; but his spirit was formed by his travels. Nevertheless, Dürer's woodcuts, engravings, and writings exercised the greatest influence on the succeeding generations. Down to the end of the sixteenth century a series of less important masters preserved the traditions of German painting in the South. The most popular of these was Lucas Cranach, whose studio in Wittenberg was the center of great artistic activity. Here he worked together with his son and a number of pupils. We know nothing of Cranach prior to 1504; but he must have already achieved a reputation,



Self-portrait by Holbein, the Younger. Museum of Basel.



Erasmus. Portrait by Holbein, the Younger. Brussels Museum.

for at this time he was appointed court painter to the Great Elector, Frederick, the most prominent protector of the Reformation. Four years later he was granted the right to armorial bearings, and in 1509 he went as ambassador to the Low Countries to attend the coronation of Emperor Charles V. Still later he married, and existing documents show that he acquired a pharmacy and a bookshop. These are strange doings for a painter. What is still more remarkable, he became city treasurer in 1537 and burgomaster in 1540. In 1553 he died at the age of eighty-one. Cranach was decidedly the painter of the Reformation. Luther and the foremost Protestant humanists were at Wittenberg, and for these men he painted portraits, genre pictures, and mythological allegories. Dürer had already represented the nude human form in a manner characteristically German, as we see from the "Adam and Eve" in Florence and the "Lucretia" in the Munich Gallery. The



Bonitacius Amerbach, the German printer and scholar. Portrait by Holbein, the Younger. Museum of Basel.

feminine form becomes even more Teutonic in Cranach's pictures. His "Eve" in the Uffizi Gallery is a woman of the medieval German type. She is tall and of a matronly figure in spite of her small ingenuous face. But the charm of feminine beauty has almost entirely disappeared from the curious nude woman representing Diana at the fountain in the Cassel Gallery. In the Frankfort Gallery is a "Venus" with an upturned nose. Covered with a transparent veil, her body, like that of all the representations of the female form at that time, shows the effects of the high corset then in vogue.

These figures of German women contrast strongly with those depicted by the great Italian painters of the same period. At the very time when Dürer and Cranach were portraying Venus and Eve with slender waists



Sir Thomas More. Portrait by Holbein, the Younger. The Frick Collection, New York.

and poorly formed hips, Titian and Giorgione were painting their immortal figures of marvelous women. Dürer himself was conscious of his inferiority in this respect. "The Italians are to be praised," he wrote Pirkheimer, "for their nude figures, and especially for their perspective." This is true only



Georg Gisze, the merchant. Portrait by Holbein, the Younger. Kaiser-Friedrich Museum, Berlin.

in the case of Dürer. Cranach and his contemporaries, Grünewald and Altdorfer, are also masterly landscape painters. In their scenes we find natural and romantic surroundings, moist trees, mossy ground, and fanciful, mountainous backgrounds. The romantic vegetation of the setting and the subject itself make us forget that he was the official painter of the Reformation. The angels are like the gnomes of Grimm's fairy stories, except in the religious pictures of Altdorfer, where the figures express more of a mischievous and playful spirit.



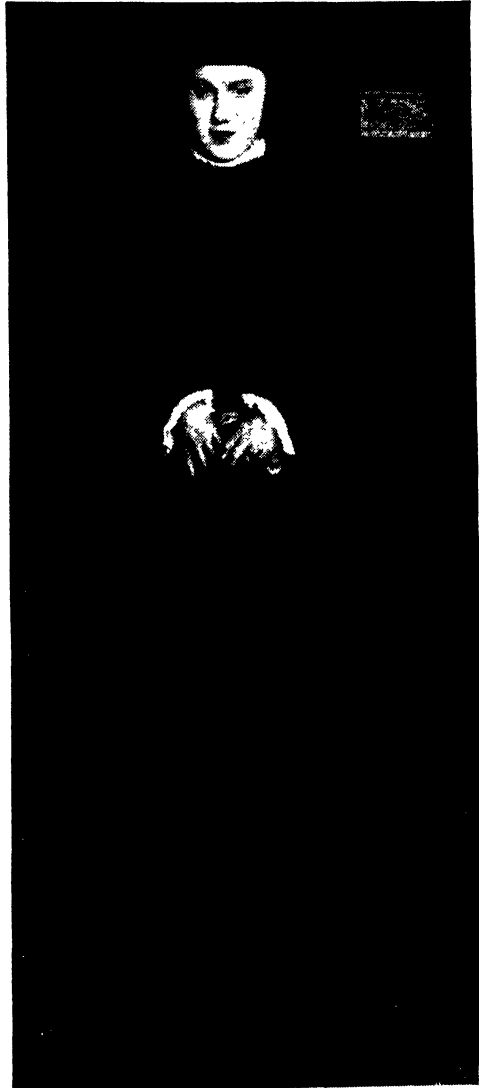
Portrait of Henry VIII. By Holbein, the Younger. Windsor Castle.

Little is known of Albrecht Altdorfer. His career as a painter began in 1505, and he died in 1538. He seems to have known Dürer in his years of travel and to have always remained friendly with him. Altdorfer is

the most romantic of all the German painters. In his pictures we experience the emotions that Wagner was to evoke with his music centuries later. Altdorfer's religious paintings are filled with strange lights, great lakes, and mountains. Sometimes we see the moon through the clouds or the trees. His "St. George" in the Pinaothek, Munich, a solitary horseman in a thicket of maples, reminds us of Siegfried in the forest on his way to encounter the dragon.

We have already referred to the great personality of Mathias Grünewald, who is famous today as the author of a single work. He painted several others, which we find in the galleries; but we forget them all before the altarpiece, now incomplete, in the Museum of Colmar. It is an extraordinary work. Painted for the monastery at Issenheim, it represents the Temptation of St. Anthony, the Crucifixion, and the two Marys mourning over the body of Christ. It has color, power, and originality; and it is remarkable that such a work should be so little known. The coloring is magnificent with its extraordinary effects of light on the drapery of the figures, and the realism of the compositions is most striking.

We may well ask who this great painter was, of whom we know little more than his name. One of the old chronicles of the epoch complains, saying among other things: "It is a great misfortune that this man together with his works has been so forgotten that I find no one to give any account of him; nor are there any traditions of his memory or writings mentioning



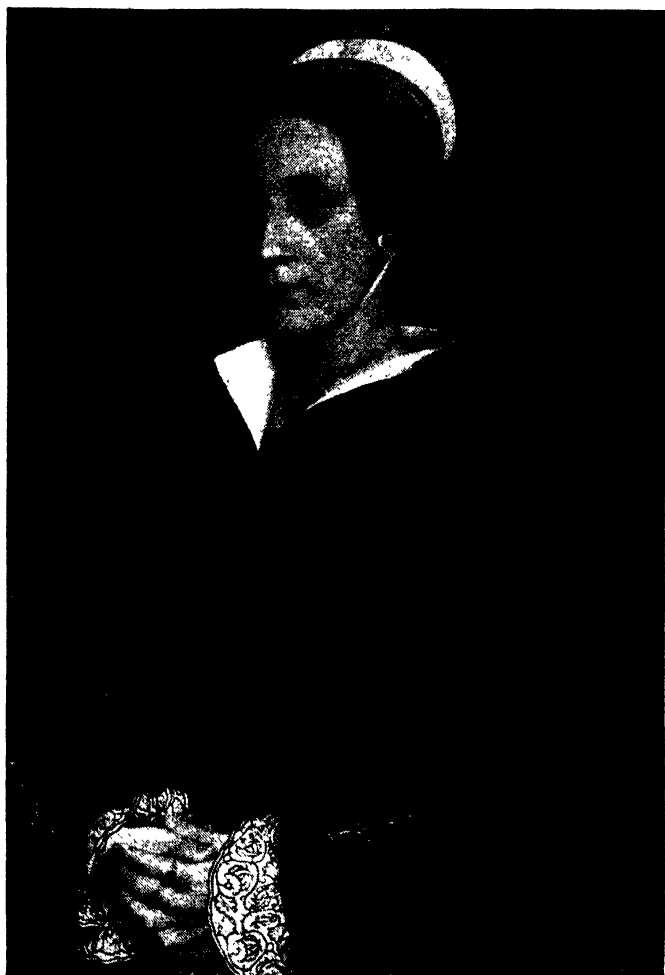
Portrait of Christina of Denmark, widow of Francesco Sforza. By Holbein, the Younger. National Gallery, London.

Grünewald. He lived the greater part of his life in Mainz, sad and alone, the victim of an unhappy marriage." He probably died in Colmar about the year 1529.

The last German painter of the Reformation was Hans Holbein, the Younger, who painted only portraits. Although he was born in Augsburg, Holbein spent some time, when he was not traveling, in Basel. In the museum of this city we still find the most important collection of his works, and the name of Holbein is always associated with this place. Although he settled in England and passed the latter part of his life there, it was at

Basel that he painted the great masterpieces of the Reformation.

The little Swiss city on the banks of the Rhine was then an important student center on account of its university and printing establishments. It was natural, therefore, that he should go to Basel with the purpose of illustrating books. Erasmus lived there at that time. Holbein executed a number of portraits of him, which have become very popular. The Basel publishers, men like Froben and Amerbach, were not only commercial printers, but



Catherine Howard. Portrait by Holbein, the Younger.
Toledo, Ohio, Museum of Art.

unanimity which surrounded Dürer at Nuremberg or Cranach at Wittenberg. The burgo-master, Jacob Meyer, displayed his loyalty to the Catholic Church by ordering from Holbein, the Younger, an altarpiece representing him with his wife and children at the feet of the Virgin. The work is now regarded as one of the artist's best pictures. His Virgin and Child have a youth that Raphael's Madonnas might have envied. Her mantle has the exquisite shade of a red enamel. The portraits of the Meyer family, too, are painted with the distinguished realism so typical of Holbein's works.

Years before, he had painted portraits of this same Meyer and his wife on two panels. The good burgo-master and his wife whose portrait is still considered handsome, are Swiss types and are admirably portrayed. On the altarpiece, however, which Holbein must have painted some ten years later, the representation is quite different. Meyer appears noticeably older and his first wife, who is deceased, appears wrapped in a shroud, beside his second wife.

The efforts of Meyer and others who pursued a conciliatory attitude could not keep the struggle between the Reformers and the partisans of the Church on a purely intellectual plane. The two factions finally became so embittered that art became almost impossible. Erasmus moved away from Basel; and Holbein, leaving his wife and children behind, boldly set out for England, armed with letters of introduction to the great scholar and reformer, Sir Thomas More. He was well received and painted a portrait of More and his numerous family.

Holbein established a connection with the court and painted portraits of Henry VIII, his wives, and counselors. We have eighty-seven drawings executed by Holbein during the next fifteen years. Some of them were preliminary sketches for paintings that were never carried out, but many



"Emperor Maximilian II." By Antonio Moro.
Prado, Madrid.



Self-portrait by Rubens at the age of thirty-five.
Uffizi, Florence.

portrait paintings have come down to us as well. It is to Holbein that we owe our intimate knowledge of the English aristocracy of this time. These portraits are the more valuable for his remarkable ability to catch a likeness and his disdain for flattery, no matter how exalted his sitter. Holbein's prosperous career in England was suddenly cut short in 1543, when he died of the plague at the early age of forty-six. In England, as in Basel, he was widely esteemed, and his untimely death was deeply felt.

Summing up the artistic results of the early Renaissance in Germany, we might say that with the general public today only Holbein's portraits and, perhaps, some of Dürer's engravings enjoy any wide-spread

popularity. Reproduced by the thousand, they carry something of their beauty to the walls of the modern home. The great creations of Altdorfer and Grünewald also have their admirers, it is true; but their influence hardly extends beyond the confines of a narrow circle of connoisseurs.

HOLLAND

We shall pass now to the Dutch and Flemish schools of painting of the sixteenth century. The two outstanding men of genius of these schools are Rembrandt and Rubens, respectively.

At the beginning of the sixteenth century the old art centers of Ghent, Brussels, and Bruges had lost their importance. We find Quentin Matsys the most renowned painter of the time, an artist who had derived his art from Jan van Eyck, working in Antwerp, the art center of this century. When Dürer came to this city, he hastened to pay his respects to Matsys, we are told. He was a kind of connecting link between two great periods of painting. Still capable of the strong religious feeling of the great Flemish masters, van Eyck and van der Weyden, he had been touched by the breath of humanism. He could view beauty with the freedom of a modern. His religious pictures still continue the great medieval art of Flanders, but his portraits show him to be a Renaissance artist.



Self-portrait by Rubens at the age of fifty-five. Vienna.

The painter who turned his back on the past and imported new forms and decorations from Italy was Jan Gossart, called Mabuse, because Maubeuge was his birthplace. Possibly he may have started painting at Bruges;



"Helena Fourment in a Fur Coat." By Rubens.
Kunsthistorisches Museum, Vienna.

but in 1508 he went to Rome, where he remained almost two years copying monuments of antiquity. The recollections of these studies in the paintings he made after his return to Flanders are extraordinary. He places the Virgin in a setting of Flamboyant Renaissance. Medallions, columns, niches, and pediments are enriched with profligate abundance of relief of pseudo-Classic style. Is this northern translation of the Roman style a proof of timidity or incapacity? We find other examples like this in the Plateresque style in Spain and in the early attempts at Italianization of art in France. Sometimes the spirit requires a period of adaptation, and new forms cannot be accepted at once.

Painters after Mabuse and Matsys gradually were influenced more and more by the Italians. Many of these men had been in Italy and had returned filled with enthusiasm for Michelangelo and Raphael. There is no need to dwell upon their imitations of the pictures they admired, but among these painters several important personalities stand out. The first was Antonio Moro, a roving portrait painter, who came originally from Holland and spent much of his life in Spain and England. Frans Pourbus, the younger, was another

Dutch artist who achieved a career in a country other than his own, going to the court of the de Valois in France.

Rubens, the great Flemish master appears as a new founder of the old Flemish school. This artist has suffered the severest criticism in spite



Portrait of Helena Fourment and her two children. By Rubens. Louvre, Paris.

of his exceptional attainments. He was born in 1578 in Germany, where his father was exiled for his religious opinions. The family later returned to Antwerp, and here the painter spent the greater part of his life. Here he was educated and learned the eight languages that were to be of such great use to him in later life. Flemish, Dutch, and German were natural



"The Feast of Love." By Rubens. Dresden Gallery.

to him; he wrote Latin well; and he acquired a good command of French, Spanish, English, and Italian. He habitually wrote his letters in Italian. In 1598 at the age of twenty he was admitted to the painters' guild of Antwerp. In 1600 he made his first journey to Italy, visiting Venice. Later he went to Mantua and Genoa. The Duke of Mantua became his patron, and for some years he remained at Mantua as the painter and friend of the Duke. In 1603 he was sent to Spain by the Duke on a secret mission to Philip III. At Genoa he was profoundly impressed, perhaps for the first time, by the artistic value of architecture. The great palaces of Galeazzo Alessi, already semi-Baroque, filled him with enthusiasm. He collaborated with another Fleming in the preparation of a collection of sketches called "Palazzi di Genova," published in Antwerp in 1613 and 1622.

In 1608 the death of his mother brought Rubens back to Antwerp. His reputation was already such that the Archduke Albrecht, who was governor of the Low Countries, engaged him to paint his portrait and appointed him court painter with a stipend of 500 livres annually. Although Rubens continued to travel intermittently, we may say that from this time on his home was at Antwerp. Here he married his first wife, Isabella Brant, a tall, graceful woman, who was rather dark and very different from the Flemish type of feminine beauty which his brush has made immortal.



"The Rape of the Daughters of Leucippus by Castor and Pollux." By Rubens.
Pinakothek, Munich.

Five years after the death of Isabella Brant, the artist contracted a second marriage. He was now fifty-five years old, rich, and famous. This time he married his artistic ideal, a girl of sixteen who was both plump and blond. Rubens was very proud of her and painted her portrait a number of times. Her name was Helena Fourment, and judging from her husband's pictures, she was more a type of feminine beauty than a person of individuality. Rubens gave us not only the portrait of his beloved wife; he also portrayed his happiness in his handsome Antwerp home, with its pictures and statues and the garden with its fountains, where he strolled with his young Helena.



A young Flemish gentleman and his wife. By Rubens. Museum of Fine Arts, Boston.

Rubens lived intensely. In addition to his enormous artistic production, he played an able part in what he called "the great work," namely the re

establishment of peace between England and Spain. Being a Spanish subject, for Antwerp was at that time under the Spanish Crown, Rubens intrigued, traveled on secret missions, and made repeated journeys to Spain. As a famous artist and a thorough cosmopolitan he was able to travel to England without awakening suspicion. He was a faithful friend of Philip IV and the Spanish nobility, but he also had good friends in England, such as Sir Dudley Carleton, the Earl of Arundel, and Lord Buckingham. He had already come into personal contact with Carleton when he negotiated the exchange of some of his pictures for a collection of marbles which the English nobleman had at the Hague.

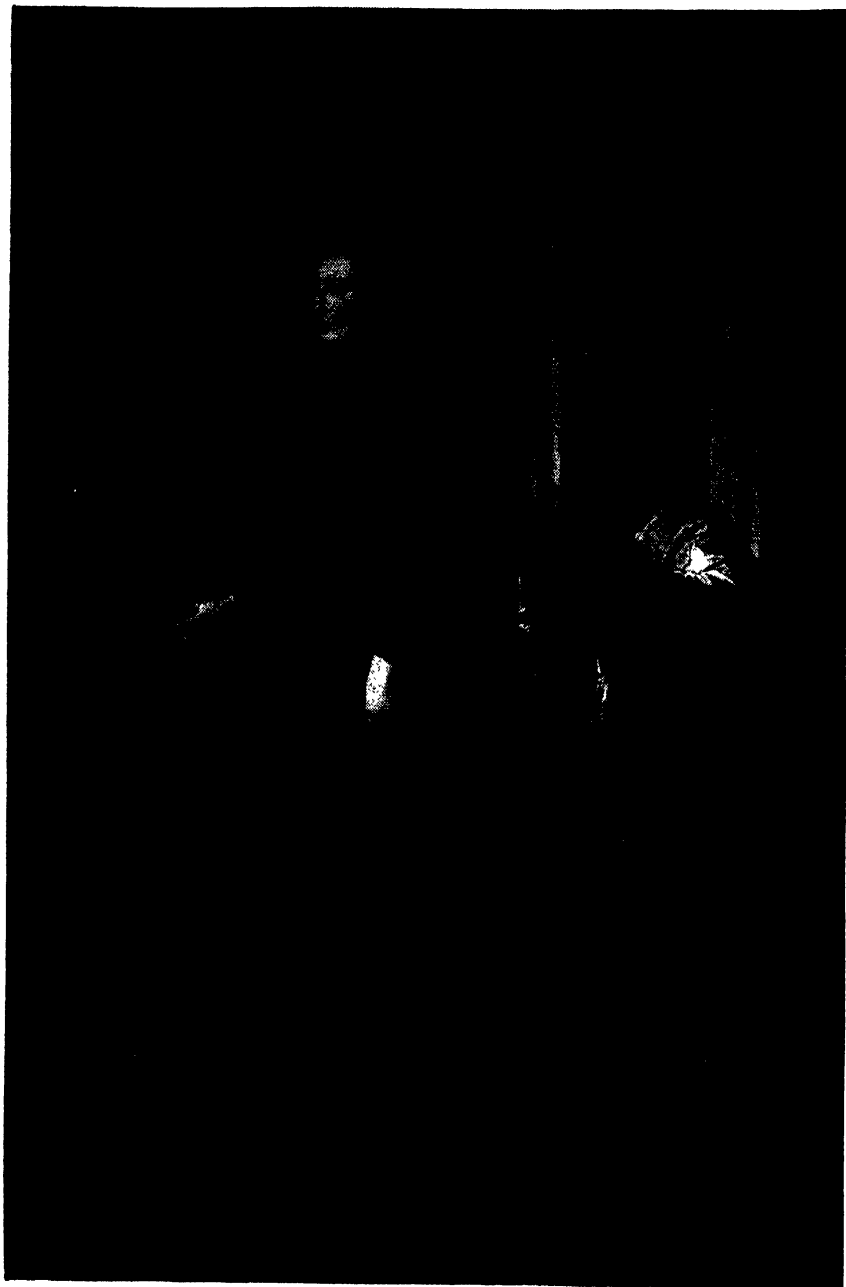
When Rubens died, he left a house full of art treasures. He had more than three hundred paintings, among them nine Titians, five Veroneses, and six Tintoretos, to say nothing of fifty primitives, a Dürer, and a number of pictures by van Eyck, Lucas van Leyden, and Holbein. In the catalogue of the sale, which brought 280,000 florins, we also find pictures by Van Dyck and himself enumerated. The sale was attended by the agents of all the great art collectors of Europe, among them the agents of Richelieu, the German Emperor, and the King of Poland; but the gems of the collection, more than forty paintings in all, were purchased by King Philip IV of Spain.

In addition to the art treasures in his home, Rubens left a large fortune. He priced his labor at a hundred florins a day, and even this high charge did not keep him from being so overwhelmed with orders that he could not keep up with them. The amount of work he turned out was enormous. There are more than four thousand pictures listed in catalogues as his work or that of his pupils to which he added the finishing touches. Many of them are large compositions containing many figures. The subjects are sometimes religious and sometimes pagan. While he painted he was fond of having his favorite classics read to him. The writings of Seneca, Livy, and Plutarch were like inspiring music to his ears.

His life was carefully planned with regular habits. He always rose at



Self-portrait by Van Dyck. Louvre, Paris.



Marchesa Elena Grimaldi. Portrait by Van Dyck. Joseph Widener Collection, Philadelphia.

five in the morning and went to early Mass. Upon his return he would set to work in his studio and paint until dusk, when he went for a long horseback ride. He received his friends in the evening.

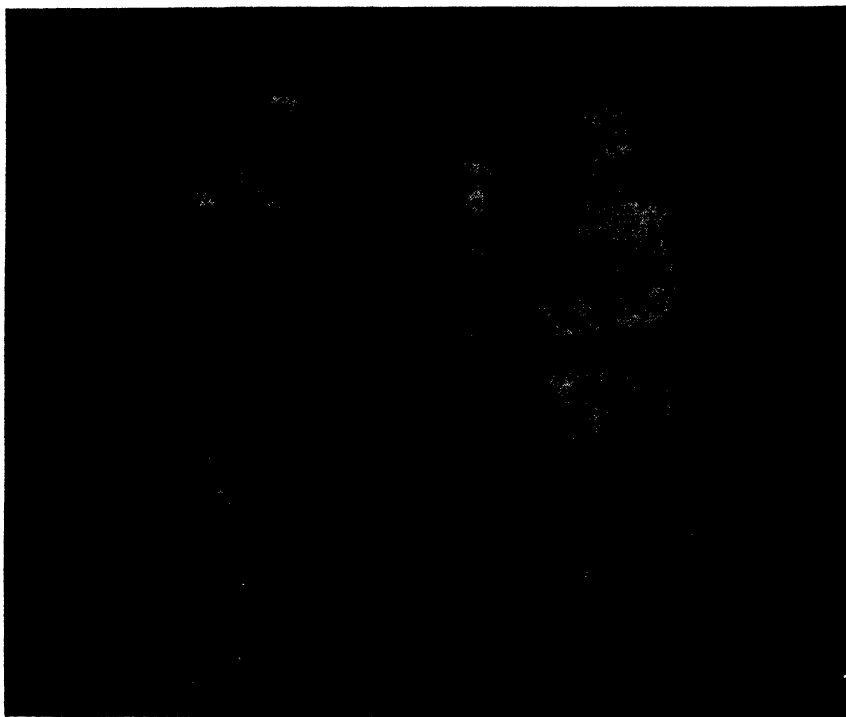
Some may consider that we have lavished too much praise on him here in these pages, for modern critics are usually less kind and frequently speak of him as superficial and a poor colorist. It seems to us that he is the outstanding figure of the Baroque period. Italy produced Bernini, who has not been surpassed in the field of Baroque sculpture; but a painter like Rubens, who was so completely an expression of the time, was not known in Italy. His color lacks richness and vividness when compared with that of Titian and the other Italian masters, but he makes up for this in his great decorative skill. There may be a certain monotony in Rubens' feminine types. Delacroix, the Romantic French painter of the nineteenth century, comes to his defense:

"Rubens worked without precipitating himself into the infinite in search of perfection." He says, "His sublime ideas are expressed in forms which the superficial person finds monotonous . . . but the monotony is an agreeable one permeated with the secrets of art."

The tremendous personality of Rubens was followed by one almost as great, Van Dyck, a pupil of the master. He was born at Antwerp in 1599, the son of a well-to-do merchant. According to the words of an agent of the Earl of Arundel, written when Van Dyck was twenty, the young painter was at that time living with Rubens and was beginning to be esteemed as highly as his master. It would be difficult for him to leave Antwerp, the agent goes on to say, because of his youth and the work he was doing there. It was the next year, in 1620, that Van Dyck made his first journey to England, commissioned to work for the royal family at a salary of one



James Stuart. Portrait by Van Dyck. Metropolitan Museum of Art, New York.

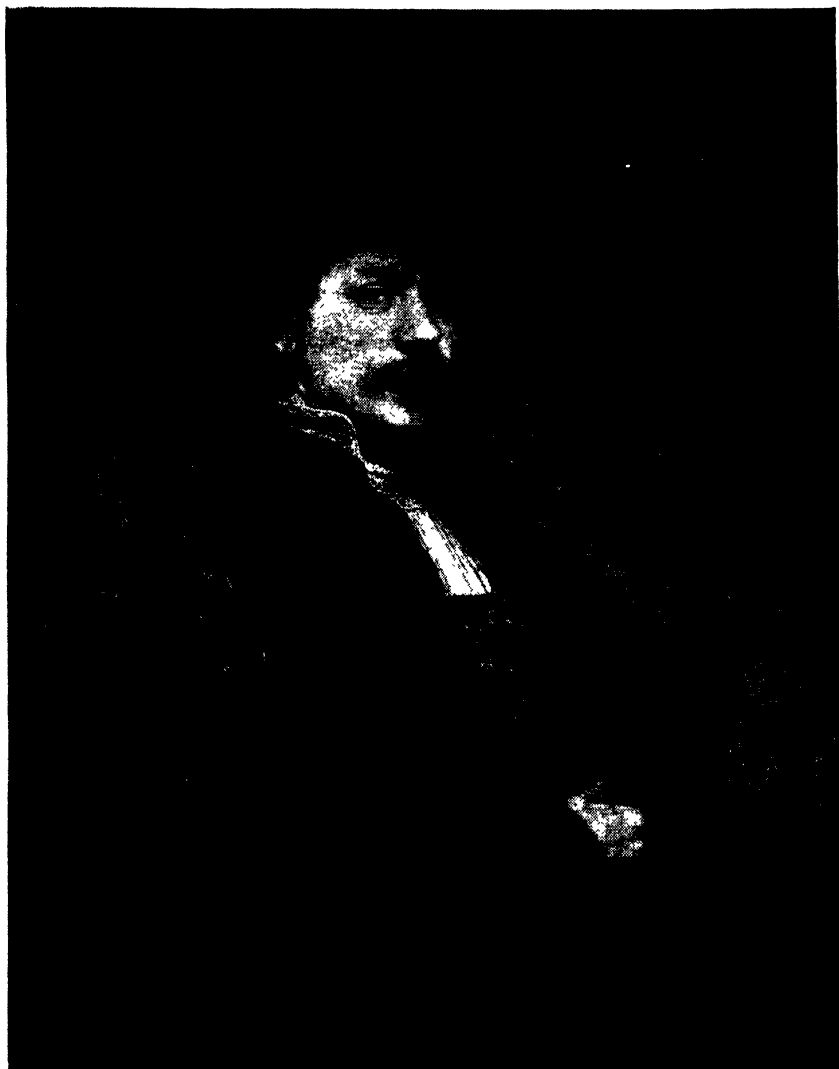


The children of Charles I of England By Van Dyck. Turin Gallery.

hundred pounds a year. This first stay in England did not last very long. The painter soon returned to Antwerp, but departed from there soon again for Italy, where he remained for two years, during which time he painted a large number of portraits and other pictures.

In Rome he was noted for his elegant bearing and distinguished manners, which were in marked contrast with those of the other foreign painters of the Baroque period. The latter were a convivial and dissipated crowd. They jeered at the gloves, horse, and servants of the "gentleman painter" who, when he was not working, moved in the best social circles. In the meantime he conscientiously studied the great Venetian masters and thereby daily acquired a loftier style and a richer and more brilliant coloring.

Returning to the Low Countries, he established himself in Antwerp, where he executed commissions from various cities and countries for several years. In 1632 Van Dyck went again to London, this time to be appointed court painter by Charles I. This elegant and knightly monarch could not help but be pleased with Van Dyck, who stood pre-eminent as a painter of aristocracy and distinction. The King assigned him a handsome salary and placed at his disposal a city residence and a home in the country down



Self-portrait by Rembrandt. National Gallery, London.

in Kent. Later he knighted the painter. Indeed, Charles never ceased to display his affection and respect for the artist who immortalized his court. Van Dyck married Lady Mary Ruthven. The King himself arranged the match, hoping in this way to turn the painter from his dissipated manner of living.

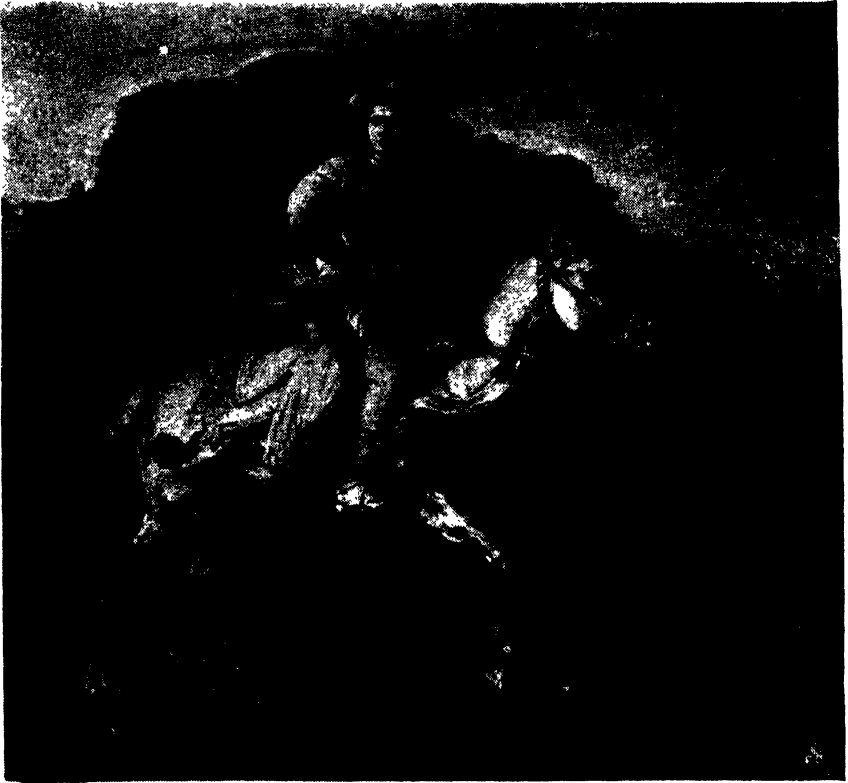
The portraits which Van Dyck painted for King Charles and his family are marvelous. Many of them were sent to other European courts. There



Saskia, the artist's first wife. Portrait by Rembrandt. Cassel Gallery.

are also from his hand pictures of members of the English aristocracy. With all these ladies and gentlemen of high degree the painter always maintained the most cordial relations.

In Van Dyck we find something of that fatal propensity to attempt to exceed one's natural limitations, which occurs in all but the greatest of



"Polish Rider." By Rembrandt. The Frick Collection, New York.

people. The great portrait painter proposed to the king that he paint a series of pictures illustrating the history of the Order of the Garter for the banqueting-room at Whitehall. Fortunately for Van Dyck, Charles I was now having political difficulties and lacked funds. Had the artist been commissioned to carry out the work he sought, it could not have been more than mediocre, for his real talent was for portraiture and not for monumental painting. Disappointed, however, by his failure to secure the commission, he returned to the continent. He fell ill and went back to London, where he died not long after. He was buried in the old Cathedral of St. Paul's.

This painter of Flemish origin, who was educated in Italy, was the best understood and appreciated by the English after Holbein. He gives us as vivid a picture of English royalty in his time, as Holbein did in his. Many of his portraits have a subtle charm, and his colors are harmonious and restrained. He never violates good taste. Although we do not find the radiance and voluptuousness of Rubens, his work is more delicate and fin-



"A Gentleman with Gloves." Portrait by Rembrandt. Joseph Widener Collection, Philadelphia.

ished. His influence on English portrait painters has been very great. In fact, he may be said to have set the style for the later school.

And now we pass to Holland, where a branch of the Flemish school had grown up during the last decades of the sixteenth century. We find there two great masters, Frans Hals and Rembrandt van Ryn.

Hals was born at Antwerp in 1572. His family had originally come



"Lady with an Ostrich-Feather Fan." By Rembrandt. Joseph Widener Collection, Philadelphia.

from Haarlem in Holland, and he returned there with them when he was ten years old and remained in that city until his death in 1666. Unlike most of the painters of whom we have spoken, Hals never went to Italy. All his training consisted of lessons from a mediocre master of Haarlem. The paintings of the later Flemish school were the best masters he had.



Self-portrait by Rembrandt. The Frick Collection, New York.

He was self-made, and he retained to the end of his life his love of independence.

His portraits show great individuality. He always portrayed his sitters in gay mood: some are smoking, some drinking, but all are happy. When he portrayed the Thinker, Descartes, he showed him not as a man with



"The Mill." By Rembrandt. Joseph Widener Collection, Philadelphia.

his chin supported by his hand like "The Thinker" of Michelangelo or of Rodin, but looking fixedly at the beholder. He seems to say, not "I think, therefore I live" but "I live, therefore I think." Hals also painted great groups of guild members, companies of militia, trustees of institutions, each person individualized and vibrating with life.

Some of the virtues and some of the faults of Hals are found in Rembrandt, the greatest genius of the Low Countries. He is a veritable Rousseau of painting in his romanticism and sincerity. His feeling for life and his understanding of human nature are so profound that he stands out as a universal artist. His pictures are so numerous and so varied that it is impossible to cover adequately in a few brief paragraphs the study of this extraordinary man.

Rembrandt was born in Leyden in 1606. He was the son of a well-to-do miller who lived on the bank of the Rhine; and from this fact, probably, his name van Rijn, or van Ryn, was derived. Most of his life was spent, however, in Amsterdam, a wealthy commercial center at that time, where he went when he was twenty-five. Lastman, a little-known painter of this city, was his master. At an early age Rembrandt began to be extraordinarily successful, painting portraits for rich burghers and merchants, who paid him large commissions. When he was twenty-eight, he married Saskia van



Portrait by Frans Hals. The Frick Collection, New York



"L'Avenue à Middelharnis." By Meyndert Hobbema. National Gallery, London.

of his vision, he simply painted, drew, and etched in that atmosphere filled with golden atoms. He left no successor to carry on his work, for no one was great enough to inherit his vision.

We pass now to the other Dutch and Flemish masters: landscapists like Ruysdael, animal painters like Snyders, great humorists like Teniers, and portrait painters like Wouwerman and Sustermans.

In addition to their portraits and their novel treatment of light and of the human form, these Northern European schools, Dutch and Flemish alike, have given us an illuminating picture of the home interiors and everyday life of their time. Furthermore, to them the landscape ceased to be an accessory and became an end in itself, to be treated as a spiritual entity without regard to man.

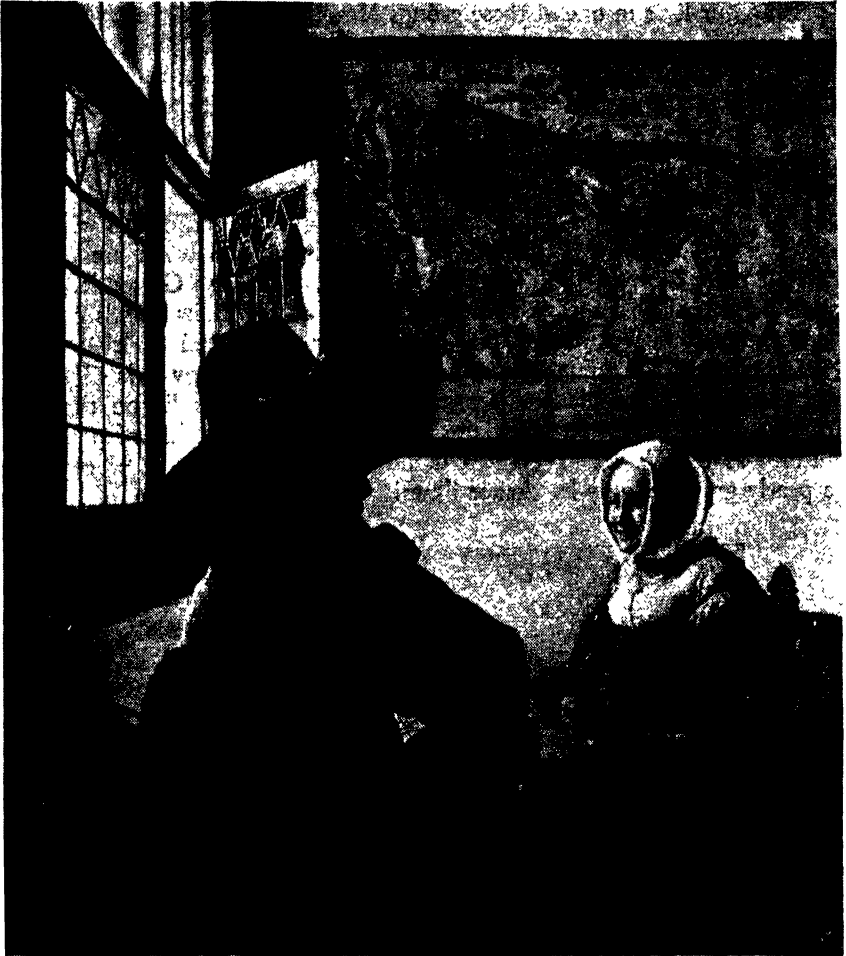
True, the painting of unassuming domestic scenes had its precedents in the work of the great Flemish painters of the fifteenth century. Take, for example, van Eyck's portrait of the merchant Arnolfini and his wife in their bridal chamber, with the slippers on the floor, the mirror reflecting the other side of the room, and the faithful dog. This surely is an anticipation of the work of Steen, Hooch, Ter Borch, Vermeer, and other Dutch painters of the seventeenth century. The main difference is that the latter became specialists in their art. Unmindful of everything else, they no longer painted religious or mythological scenes, but confined themselves to their



"Woman Weighing Gold." By Vermeer. Joseph Widener Collection, Philadelphia.

Dutch interiors, with their gleaming tiles, polished furniture, and bright Oriental rugs. A map hanging on the wall reminds us that this was an age of voyage and discovery. We see an open cupboard, rugs, jars for flowers or wine, and the plump red-cheeked girl who kept everything in such immaculate order; while the light streams in through high windows with leaded panes.

Sometimes we see a group assembled at the table, eating or drinking. A favorite subject is a music lesson on the harpsichord or guitar. Again, we see new arrivals from the Orient counting gold or weighing pearls.



"Officer and Laughing Girl." By Vermeer. The Frick Collection, New York.

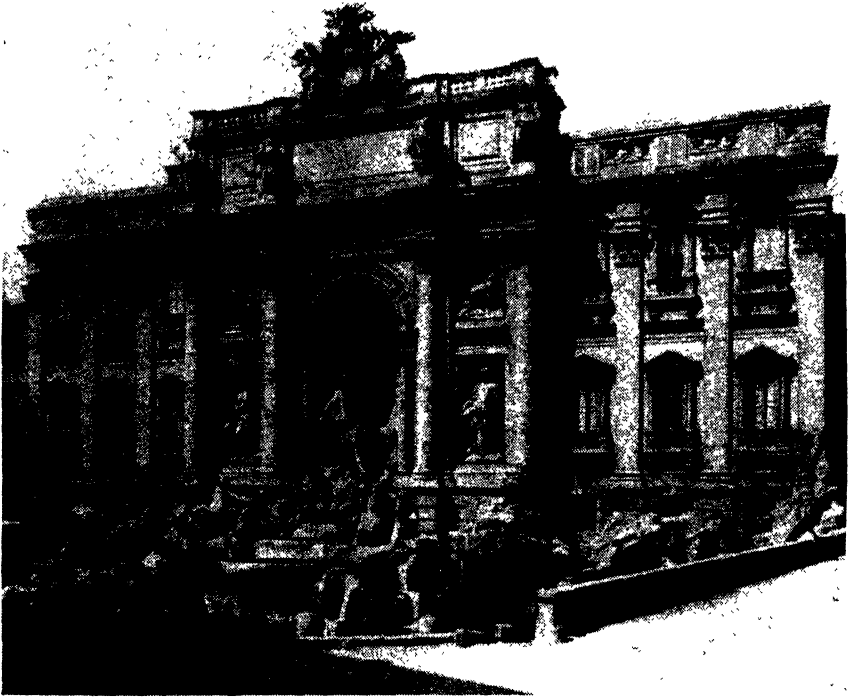
In the company of his bedecked wife or sweetheart, the returned traveler forgets the wide seas, the odors of the ports, and the tropical forest. Here in these Dutch interiors is the atmosphere of the calm, opulent, and fertile homeland, and the middle-class homes reflect the complacency of their owners.

The same is true of their landscapes. Here are no lofty visions of mysterious rock and mountain, such as we encounter in the backgrounds of Leonardo. Nature reveals herself in a more comfortable aspect, one that is somewhat melancholy, and at times almost commonplace. But it is never lacking in interest. We imagine ourselves living in this tranquil world,

passing our lives in one of these groups of houses beside a canal. The landscape itself seems to share the uneventful life of its inhabitants, and yet it has its variations of day and night, summer and winter, calm and storm. The Dutch landscape painters were satisfied with what they found at hand; sometimes merely a back yard was sufficient. Again, we may see the entrance to a narrow street beside a burgher's modest home, the artist's native town, the mill past which he walked each evening, or else a somber beach at low tide, an avenue of trees, or cows standing in a meadow wet with dew. And yet these simple landscapes of Ruysdael and Hobbema are popular. People prize them as they do a Madonna by Raphael or a Gioconda. Why? It is because they are alive. That unbounded sky with its clouds could be none other than that of Holland. There are no hills, and the clouds bank above the low, flat ground beneath. A roof or a church tower is silhouetted on the horizon, people pass by undisturbed, and boats lie on the silent canals. There is water everywhere. Here the sea is not that of pomp and history as the Venetians painted it, but a sea of fishermen, of explorers, a pearly gray sea, only by chance illuminated by a caressing ray of sunlight.



"Mandolin Player." By Frans Hals. Amsterdam.



Fountain of Trevi. Rome.

BAROQUE ARCHITECTURE OF EUROPE

(1600-1750)

BY BAROQUE we understand an accumulation of forms in almost any style, excessive ornamentation, the addition of one decorative element to another, each curved or otherwise transformed and employed for purposes other than those for which it was originally intended. For example, when a column is twisted so that it appears incapable of carrying a weight, it is an indication of the Baroque, for the purpose of a column is to be a support. When an architrave instead of continuing in a straight horizontal line becomes curved or broken, that is another instance of the Baroque. The same is true when a pediment, which represents a low gable, is broken or opens at the center; or when folds of drapery do not fall by their own weight but seem to be floating in the wind, held up by some invisible power. The indefinite multiplication of garlands and festoons, the use of dolphins as columns and of angels as caryatids, and other elements



Staircase by Michelangelo and Vasari, showing first symptoms of Baroque art.
Medici Library, San Lorenzo, Florence.

combined in an incoherent manner—are all Baroque extravagances. By Baroque, then, we mean a presentation of ideas and details in which the forms are not logical. Heavy shadows cast by impossible bodies and striking or phosphorescent lights produce the illusion of things that do not exist.

At its best, the Baroque is superb; at its worst, it is incoherent and extravagant. We hardly know where it began, and we are not even sure of the origin of the word, baroque. One theory is that it comes from the Greek *baros*, meaning heaviness; while according to another theory, it is from the Latin *verruca*, or wart. It has also been connected with a Portuguese word, *barroco*, which is the name for an irregularly shaped pearl. Whether the style started first at Naples or was developed in Rome, we are not certain. It has even been suggested that it may have originated in Spain, for here we find a taste for that profusion of ornament which is characteristic of the Baroque. At the end of the sixteenth century the Spanish were predominant at Naples and Rome, and they might very easily have influenced the progress of the style.

ITALY

Michelangelo in such works as the apse of St. Peter's adhered to the rules of the Classical style as laid down by Vitruvius; but in such works as the Tombs of the Medici and in his designs for the Library of San Lorenzo and for the bases and reliefs employed in connection with some of his sculptures, the style is frankly Baroque. A number of the decorations, masks, brackets, and medallions plainly anticipate the tastes of the seventeenth century. The same may be said of the works of his followers, who continued to develop the style; for the Baroque, like all artistic innovations, did not come all at once but was the result of a gradual progression.

It is not, however, our purpose here to discuss at length the obscure problems arising in the history of art; we are more interested in results. In any case, the Baroque was the art of the seventeenth century and continued down to the beginning of the eighteenth, when a Neoclassical reaction supplanted it. From Italy the Baroque spread to every part of Europe. At first this style was not seen in the lines of the façades. Its liberties began in the decorations, especially of interiors. The arrangement of the exterior generally continued to be decorously Classical. Only toward the middle of the century did Borromini have the audacity to break his façades with curved walls, to give fanciful outlines to his domes, and to distort his campaniles with a spiral twist.

To the early Baroque belong the completion and decoration of St. Peter's. The interior was finished by Maderna, who also made a design for the façade. The Piazza was laid out in front of the Cathedral also at this time. It was planned by Bernini and is one of the finest monumental compositions in the world. It is sufficient in itself to justify the entire period. The Piazza has the form of an open ellipse, composed of two arcs set about two hundred and eighty feet apart. In the center rises the ancient obelisk from Caligula's Circus; and on either side plays



Sant' Andrea del Quirinale. Built by Bernini.
Rome.



Neptune and sea creatures. Central group of the Fountain of Trevi.
By Nicola Salvi. Rome.

a fountain, whose spray is like a tall plume waving in the wind. Around each end extends a great colonnade of four rows of Doric columns; and between the two porticoes we see the façade of the basilica.

Not only the approach to St. Peter's, but the entire city as well, was beautified by the Baroque architects and sculptors. Rome, as we see it today, is the city created by the cardinals and popes of the Baroque period. Each

Prince of the Church improved the neighborhood of his palace with new streets, squares, and fountains. The three great avenues leading from the Piazza del Popolo to the Campus Martius, the Capitol, and the Quirinal were laid out during this period. The same is true of the Piazza di Spagna, with its fountain in the form of a ship and its Baroque stairway crowned with the ancient obelisk that dominates the city. The monumental effect is one that could be achieved only in Rome. There is an abundance of water to supply the fountains; the hills lend a perspective to the avenues and squares; and the venerable ruins give an atmosphere of antiquity as a background to the whole.



Triton Fountain. By Bernini. Barberini Square, Rome.

Newly rich families, like the Borghese, the Doria, and the Albani wanted their villas planned in the new Baroque style. Some of these villas covered an immense area. Behind the garden houses there were often informal, enclosed gardens and cultivated fields, which gave a bit of rural simplicity in strong contrast with the aristocratic avenues of the estate. The villas proper had private gardens of trimmed box and geometrical terraces. Beyond, in the distance, stretched the Roman Campagna, with its herds of cattle and its shepherds dressed in skins as in the time of Aeneas and Evander. Both the architect and the owner had the good taste to realize that no country residence could have a finer setting than this Roman landscape. In fact, Baroque landscape architects had a genius for seeing the natural advantages of the ground and gave the park of each villa a character of its own.

Losing none of its characteristics, the Baroque style spread over the rest of Italy. In the Kingdom of Naples, we hardly need to say, it was accepted with enthusiasm. Whole cities, like Lecce, were rebuilt by the Spanish viceroys in most ostentatious Baroque style. Later, under the Bourbons, Vanvitelli constructed the Royal Palace at Caserta, a sort of Neapolitan Versailles.

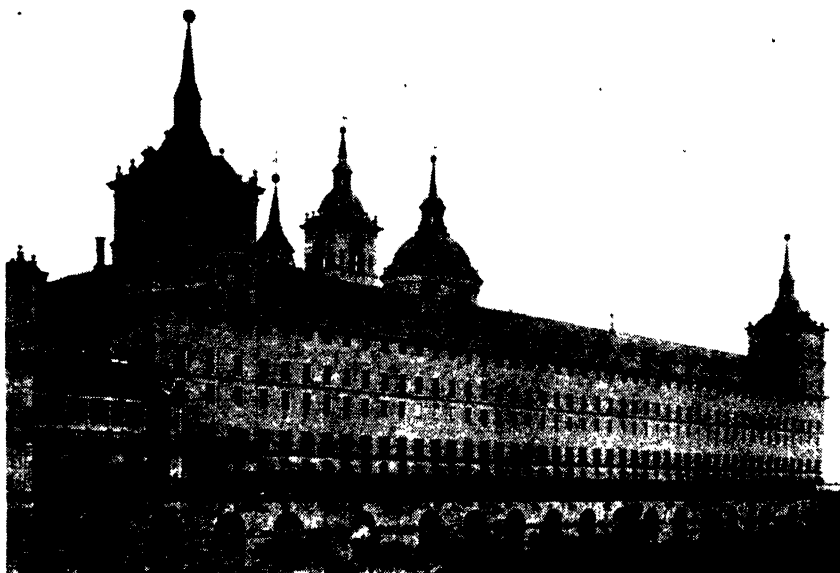
Most of the churches and monasteries of Sicily were either built or



Portrait bust of Cardinal Raimondo Capizachi. By Bernini. Metropolitan Museum of Art, New York.

restored during this period. Here are still brighter combinations of colored marbles, a style initiated by Bernini, which made Sicilian architecture a mosaic of every sort of material. In central and northern Italy the Baroque also spread in triumphant fashion. Even in Florence the Pitti Palace was finished with Baroque ceilings. About the middle of the seventeenth century the graceful dome of Santa Maria della Salute was erected in Venice. Its silhouette is one of the characteristic features of the Grand Canal today. The architect, Baldassare Longhena, also built the Rozzonigo and Pesaro Palaces in the same city.

In Milan, too, we find many Baroque edifices. Turin is almost entirely a Baroque city, as the style was at its height when the House of Savoy rose to power. The Palazzo Carignano, the Superga (which was the royal burial church), and the Château of Stupinizi all date from this period.



The Escorial, near Madrid.

and ornamental candelabra, the shields surrounded by garlands, medallions, and niches. But the decorations came to be grouped more and more on certain portions of the façade; and the old, austere spirit of Castile delighted in large plain wall spaces separated only by bands of moldings. This concentration of ornament appears on the façade of the University of Alcalá, which contrasts strongly with that of Salamanca, covered as it is with arabesques.

Spanish life everywhere was about to undergo a great change in consequence of the Italian wars and the conquest of America. Instead of the fortified medieval residences we begin to see universities, colleges, palaces of the nobles, and town halls with great courts decorated as richly as were the façades. Even the cloisters of the monasteries were embellished with carvings like goldsmiths' work. Their balustrades of stone seem to be of wrought metal, as do their archivolts with medallions, scrolls, great jars, cupids, garlands, and candelabra, all carved in relief.

Charles V, however, soon felt the necessity of palaces befitting his rank and position, entirely Classical or Italian. An example of the new taste is the palace which he built in the Roman style of architecture on the hill of the Alhambra. It is a structure with a circular court in the center and with two stories of columns.

Simultaneously, the Emperor began the reconstruction of the Alcázars at Madrid and Toledo, reproducing Italian architecture in Spain. The Alcá-



Cathedral. Tasco, Mexico.

zar was built in a more conventional form than the fanciful Roman palace on the hill of the Alhambra. It is rectangular, and at the corners are four graceful towers. Set upon a height dominating the river and the city, it is a monument of extraordinary magnificence.

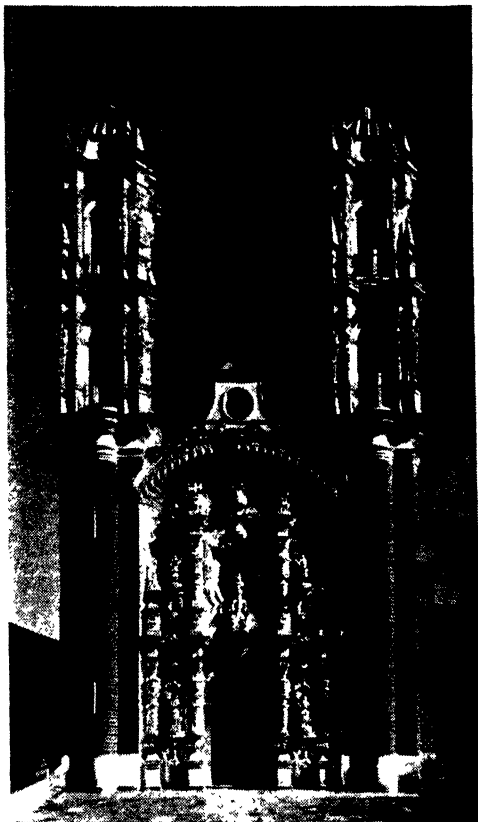
At the same time another *alcázar*, or palace, was being erected at Madrid on approximately the site later occupied by the Royal Palace. It was destroyed by a fire, however, and few descriptions of this structure have come down to us. In all probability it was not as sumptuous as the one at Toledo, which was the official residence of the court and the capital of the kingdom. But all these royal undertakings were eclipsed by the gigantic palace-pantheon constructed by Philip II and called the Escorial. The work was begun in 1563 and completed in 1584. During these twenty years a

terrace was leveled off on the slope of a spur of the Guadarrama and a building was erected, which, both for size and unity of style, is one of the wonders of the world. Greater monuments exist, it is true, such as the Louvre and the Vatican; but these grew slowly and were the work of different periods and have not the vigor which is the effect only of a uniform plan. In this the Escorial excels. It is nearly all built of granite taken from the mountain itself. The desolate crests of the surrounding ridges and the endless slope descending to the plain below contribute to produce the same impression and respond to the climate, atmosphere, and the sky above, as do also the hard rock of the Castilian plateau and the inflexible spirit of Philip II. All have their part in the attainment of that astounding unity which we find in the Escorial. The entire monumental composition has a rectangular outline from which only the royal apartments project. The church-pantheon lies on the central axis; and on either side, symmetrically distributed, are the courts, offices, monastery, library, and picture gallery. In spite of his well-known austerity of character, it was the desire of Philip

II to make of the Escorial not only a royal pantheon but also a national storehouse of art and letters.

But with all its accumulation of literary and artistic treasures, the Escorial was first of all a royal mausoleum, with a temple and other adjuncts like those of ancient Egypt. The man who carried the enormous task of building the giant structure was Herrera, who had studied with Michelangelo. The façade of the Escorial is a smooth granite wall, flanked with a tower at either end. It remains flush with the outline of the structure, so that there are no projections at all. The plain rectangular windows, embellished with neither molding nor cornice, follow one another in endless succession. It looks like a skyscraper or a tower of a thousand stories lying prone on the ground. Only at the gateway in the center is the austerity of the façade relieved by eight Doric pilasters supporting an upper story of four smaller pilasters crowned by a pediment. In the interior the same Doric forms are unhesitatingly followed. Great pilasters rise to the spring of the vaults. There is no stucco or marble covering, only the regular granite blocks which give the church the air of everlasting. Herrera doubtless took for his models the exterior of the apse of St. Peter's at Rome and the gigantic columns used by Palladio and San Micheli; but he robbed the latter of their ornamentation and simplified his cornices and moldings. And yet the church of the Escorial, with its tall Doric pilasters, its broad architraves relieved only by triglyphs, and its well balanced proportions, is worthy of being numbered among the most important examples of Renaissance architecture. Bramante himself could have created nothing more noble and imposing.

Herrera's work on the Escorial was much admired. We give an excerpt from a book of his time: "The marvelous temple of the Escorial stands out for the manner in which it follows the rules of ancient architecture.



Church of Ocutlan, Tlaxcala, Mexico.



Château of Chambord built for Francis I. Near Blois, France.

Hence, in sumptuousness, perfection, and magnificence it rivals the most famous buildings constructed by the Greeks, Romans, and Asiatics. It follows the laws and orders of Vitruvius, abandoning as vanities the petty projections, reversed pyramids, brackets, and other foolish things usually seen on Flemish and French Gothic buildings, and with which so many artists adorn (or rather ruin) their work without preserving either proportion or significance."

During the reign of Philip II, Herrera enjoyed a sort of artistic dictatorship as royal inspector of monuments. He seems to have fought in the Italian campaigns, and he had almost a military organization at the Escorial. His letters and other writings are always curt and precise. Twice a week he called upon the King, who had issued an order that Herrera should pass on the plans of all the public buildings to be erected in Spain.

Spain accepted the Baroque without resistance, considering it merely as another type of Plateresque. But in the eyes of the academicians of recent Spain, the Baroque was a degeneration, a downright aberration. Many Spaniards still take seriously the pedantic criticisms of the Neoclassical professors who expressed the wish that Spain might have been spared partici-

pation in so great a disgrace. "Nevertheless," remarks Caveda, "it is not the Spanish who should be held responsible for the corrupt architecture of that period." Borromini, that prime heretic of art, well deserved the censure of the writers who came after him. "From the year 1612," continues Caveda, "architects showed signs of departing from the Classical simplicity. But the corruption, fortunately, did not as yet go further than the little shields and garlands, the angels and brackets, with which it has attempted to enrich the structure."

But as soon as the iron dictatorship of Herrera and his pupils, the Moras, had come to an end, Spain learned how Italy had given herself over to the divine frenzy of the Baroque; and she herself hastened to follow this novel and alluring style. Soon all Spain was rebuilt, we might say, with twisted columns, brackets, and fantastic projections.

No Baroque building in the world surpasses for excess of ornamentation the façade of the Cathedral of Santiago in Compostela. It was planned by Fernando Casas y Novoa during the last years of the Baroque period. The front of this Romanesque cathedral is completely clothed in Baroque outer walls, which are richly imposing with their accumulation of obelisks, brackets, and volutes. The outlines of the two magnificent towers are admirable. They seem like two torches of flaming stone whirling in the sky.

The Baroque was introduced by the Spanish into South America and Mexico, where it became even more prevalent than in the countries of Europe. It took a peculiar character and received another name, the *Churrigueresque*, a name used also to a certain extent in Spain and derived from a Spanish architect called José de Churriguera. He seems to have been a peaceful, even-tempered individual, with a conservatism like the



Hôtel des Invalides. Built by Mansart, 1675-1706.
Paris.



Pantheon. Built by Soufflot, 1764-1790. Paris.

academicians of our own day. His first work was the doorway of the new cathedral at Salamanca, and a later one was the Catafalque of Queen Marie Luisa de Bourbon. These works did for the Baroque style in Spain what Bernini's Canopy of St. Peter's had done for the Italian Baroque. From that time on, there was no further hesitation; the Baroque was in full sway.

The vogue of the Baroque was interrupted in Spain by the introduction of the French style by the architects of Philip V. In the colonies the Baroque, or Churrigueresque, has continued almost to the present day. Mexico, especially, is a fantastic, Baroque country. Its smallest town has at least one church with a decorated Baroque façade.

In Portugal, in the meantime, the so-called Manoeline style developed; but it is nothing more than an adaptation of the Spanish Plateresque. During the flourishing times of King Duarte and Don John, Portugal had a Gothic style into which entered certain fanciful Oriental forms. The great navigators who discovered and reaped a rich reward from the new route to the East Indies built palaces to immortalize their exploits. The result was a curious Gothic style which came into vogue about the end of the fifteenth century. In this style the pinnacles of the Burgundian Flamboyant became a forest of conventionalized trees and branches, like the jungles of India.

But when it became advisable to adapt these intricate Gothic moldings to Renaissance forms, they turned to Spanish art and achieved results very similar to the Plateresque style. The new decoration took its name, *Manoeline*, from King Manuel, who reigned from 1495 to 1521. The most typical examples are the chapels in the national monument at Batalha and the cloisters of the Jeronymite monastery at Lisbon.

FRANCE

In France the Renaissance was an importation of the monarchy to take the place of the Flamboyant, which in some respects had also been a revival of spiritual freedom. To bring into France Italian Renaissance influences, two invasions had been necessary: one by Charles VIII and another by Francis I. Both kings brought back with them a group of artists, conferring on them many favors and paying them regular salaries. Charles VIII as early as 1498 established his Italian artists at the Castle of Amboise where they became generally known as the Colony of Amboise. The leader of the group, engaged at a salary of 562 pounds, was a certain Fra Giocondo, an architect who had translated the works of Vitruvius into Italian and had worked with Sangallo on St. Peter's. The others were sculptors and decorators. These artists introduced Classical ornamental details, but the structures continued to be built on the general principles of the Flamboyant Gothic. Many of the famous châteaux of the Loire built at that time are a clear proof of the introduction of Italian influence. The character of the decoration is not unlike the Plateresque style in Spain.

The second group of Italian artists imported by Francis I was established by the King at Fontainebleau. Their leader, Francesco Primaticcio, was a pupil of Michelangelo. Among the Italians with him was the noted Benvenuto Cellini. The King paid them liberally. Primaticcio, for example, in addition to his salary of six hun-



Interior of the Pantheon. Paris



Versailles, seat of the court and government during the reign of Louis XIV.

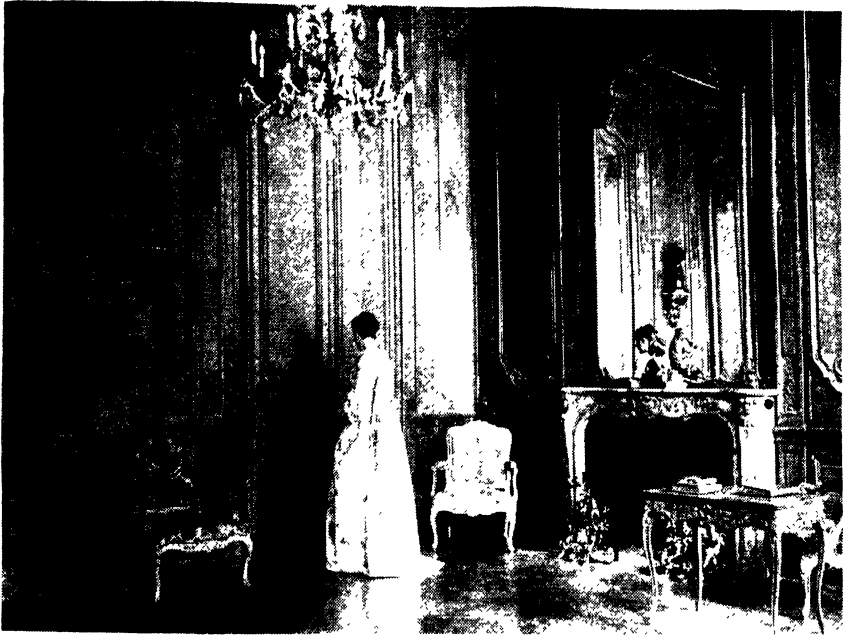
dred pounds a year, also enjoyed the benefices of the Abbey of St. Martin. Of the quarrels, character, and morals of these imported artists we have abundant information in the autobiography of Cellini.

Just as Herrera in Spain made it unnecessary to employ foreign artists of the Renaissance, so in France, Lescot, and especially Philibert de l'Orme gave more satisfaction to their masters than did the dissatisfied, quarreling Italians of Amboise and Fontainebleau. Lescot was a *grand seigneur*, who had a passion for planning and building. Building was as natural to him as were eating and sleeping. He directed the remodeling of the Louvre, which until that time was a Gothic castle with round towers and small windows.

While Lescot was reconstructing the Louvre for the King, Henry II, and his mistress, Diane de Poitiers, Philibert de l'Orme was building the Tuileries for the Queen, Catherine de' Medici. This able architect, the son of a mason of Lyons, was much given to discussion and dispute. De l'Orme wrote a treatise on architecture, and also a treatise called *New Inventions in building well at a low cost*, in which he incongruously proposed rather expensive materials and impractical devices.

This first generation of real French Renaissance architects inspired sculptors to produce work in the natural spirit of the French soul without borrowing or making spiritual concessions to other nations. The native grace of France was materialized again in Jean Goujon, a sculptor of the group of Lescot and a master of elegance. He had learned enough from the Italians to be free of any medieval influences, and yet he was frank, independent, and without any foreign accent. As a decorator of the grand buildings planned by Lescot, he had no rival.

The French virtue of urbanity was applied to nature. Boileau's recom-



French Baroque room (Louis XIV style). Metropolitan Museum of Art, New York.

mentation to all artists is to "think of the fields, but to live in the city." For this, the gardens! The typical French garden of the seventeenth century was composed of terraces and shady avenues, with sculptured fountains at the intersections, and statues of nymphs set in clearings among the trees. While nature in Italy was refined without being deformed, in France it was made to take geometrical and architectural shapes. The results, however, were so successful that one cannot help condoning the falseness of the idea. In central France there are great level expanses for long, terraced avenues, with flower beds forming sophisticated designs of colors.

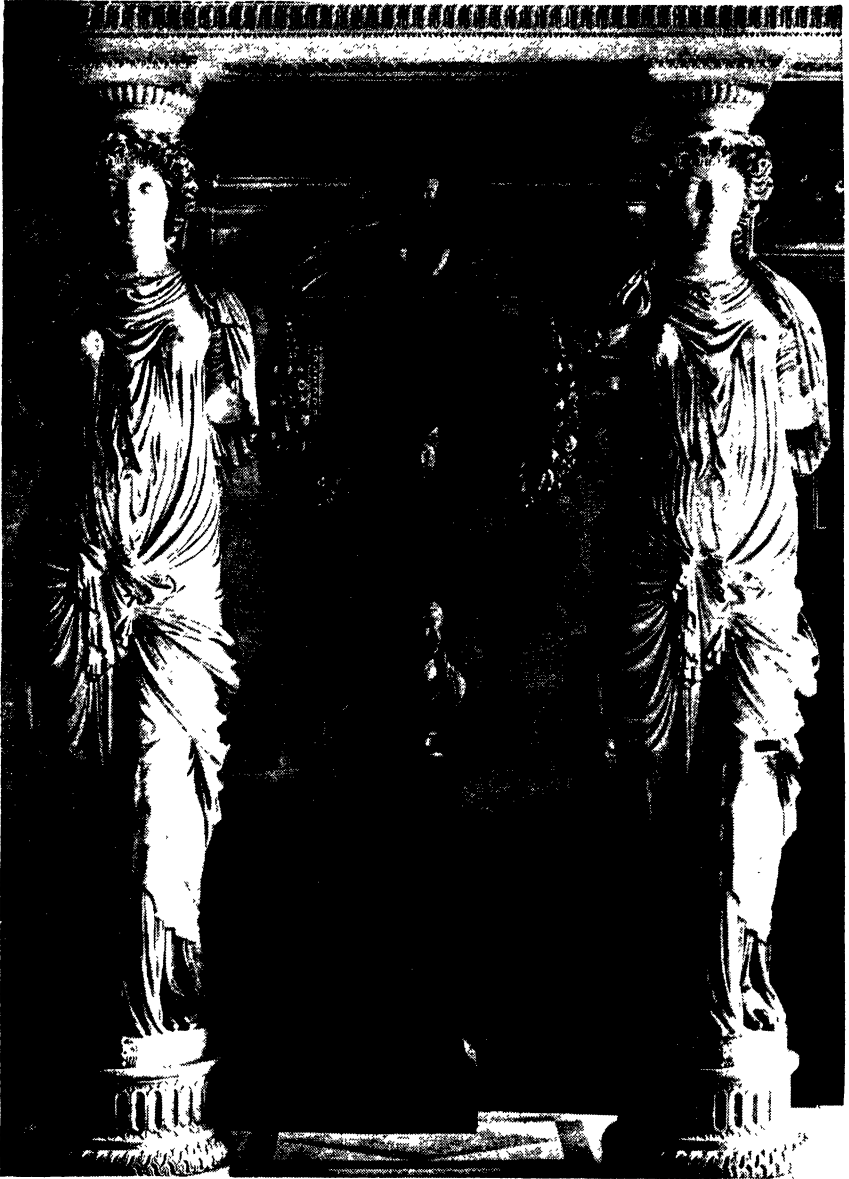
The dark clouds of religious persecution descended on France during the reigns of the later Valois kings, and the Renaissance so brilliantly ushered in, came to an end. With the accession of the Bourbon king, Henry of Navarre, the Baroque was established almost as the official style of the new dynasty. Under his son, Louis XIII, and his grandson, Louis XIV, the work at the Louvre was slackened, and all the efforts of the monarchs were spent in building Versailles. Started under Louis XIII, in the beginning, it was not large enough to house the entire court. Saint Simon calls it the *petit château de chartes*, and other memoirs of the period refer to it as a *petit château de gentilhomme*. Louis' will testifies to his affection for his modest hunting lodge, for during his last sickness he wrote that, if he recovered he intended to entrust the Dauphin with state affairs and retire there for the rest of his life.



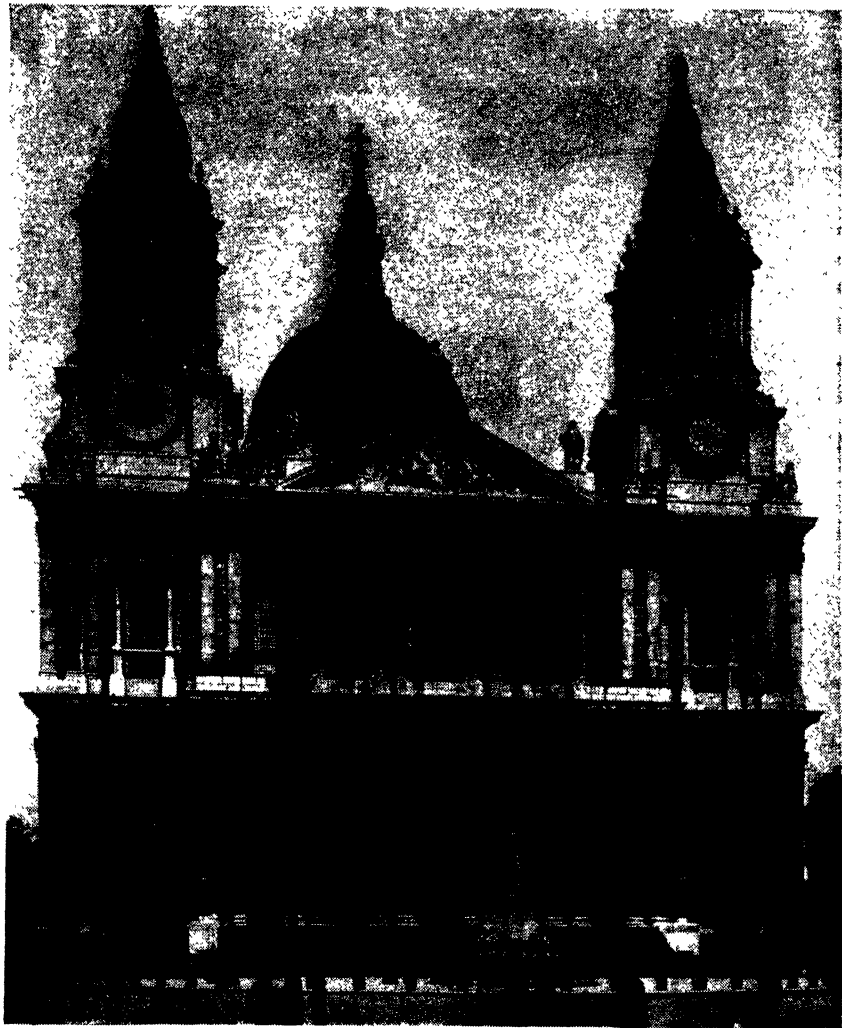
"The Deposition." Relief by Jean Goujon. Metropolitan Museum of Art, New York.

During the reign of Louis XIV the *petit château* was transformed into the famous palace which we see today. The King never wearied of proposing improvements, discussing plans, and urging on the builders. He made notes on the various reports of the work. For a time Colbert opposed the King's extravagant expenditures on this project. One of the minister's letters is revealing: "Your Majesty is now returning from Versailles. On this occasion I beg that you will permit me to tell you something for which you will pardon me because of my zeal. This house contributes more to the pleasure and distraction of Your Majesty than to your glory. It is very just, in view of the great attention that Your Majesty gives to affairs of State, that you should also allow yourself some pleasure and diversion; but to secure this you should not prejudice your fame. If your Majesty should seek to find in Versailles the five-hundred thousand crowns which have been spent there in two years, you would have difficulty in finding them. Your Majesty should reflect that forever, in time to come, it will be seen in the accounts of the royal treasurers, that while these sums were being spent at Versailles, Your Majesty neglected the work on the Louvre, which is certainly the proudest palace existing in the world and the one most worthy of Your Majesty."

It is a remarkable epistle that reflects admirably the spirit of the good minister. But the King paid no attention to it. Colbert could only give in and continue to view the endless enlargement and beautification of the great palace. Under Louis XV the curved forms of shell-like appearance make the decoration more abstract. We call this development the Rococo style. Indeed, the King himself encouraged this tendency. In a plan for the dec-



Caryatids by Jean Goujon. Louvre, Paris.

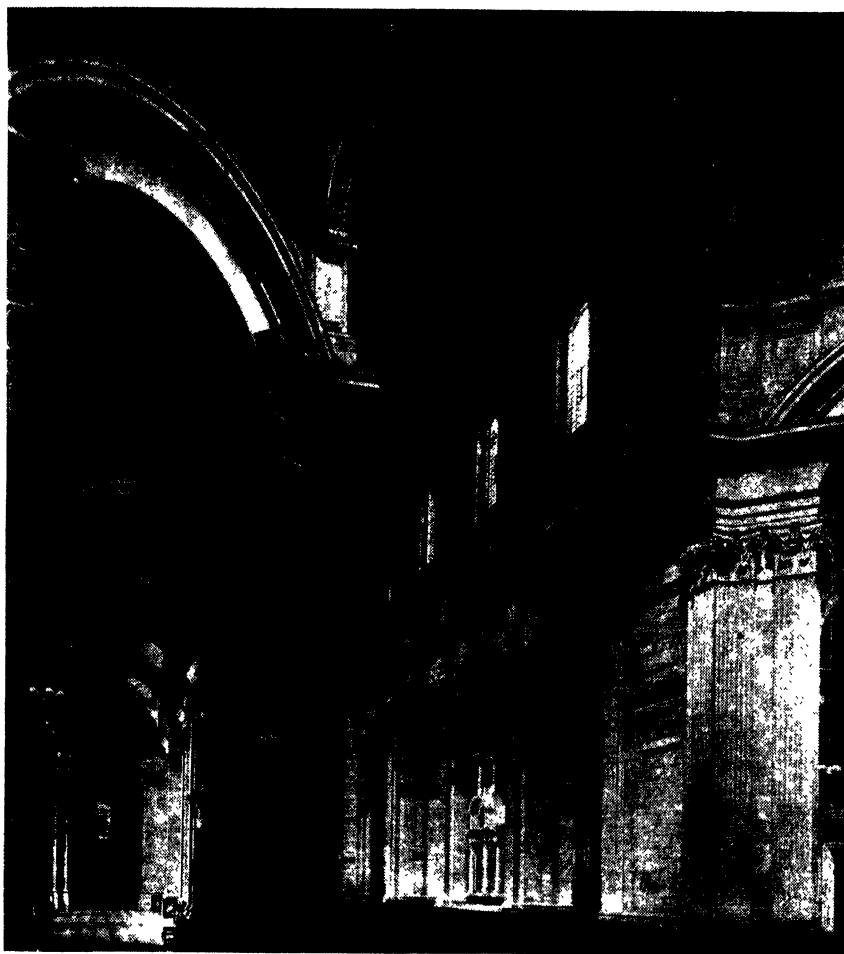


St. Paul's Cathedral. Built by Sir Christopher Wren. London.

oration proposed for one of his apartments at Versailles, Louis XV wrote: "More Cupids and cherubim should be placed here."

ENGLAND

Toward the end of the sixteenth century appeared the first great English architect, Inigo Jones, whose life and works have been studied with the respect due the founder of a new style. Jones was born in 1573 and died in 1652. As a youth he was apprenticed to a joiner. Later, with the aid of the Earl of Arundel, he traveled and worked in Italy. There he achieved such a



Interior of St. Paul's seen from the transept crossing. London.

fine reputation that he was called to Denmark. His experience in Italy gave him so much admiration for Palladio, that he is said to have carried his treatise on architecture around with him always. On his return to England he was given an official position, and after a second journey to Italy in 1612 he was appointed surveyor-general of public works. When in 1618 a fire destroyed the Banqueting Hall at Whitehall, he was commissioned to rebuild it on a very ambitious scale.

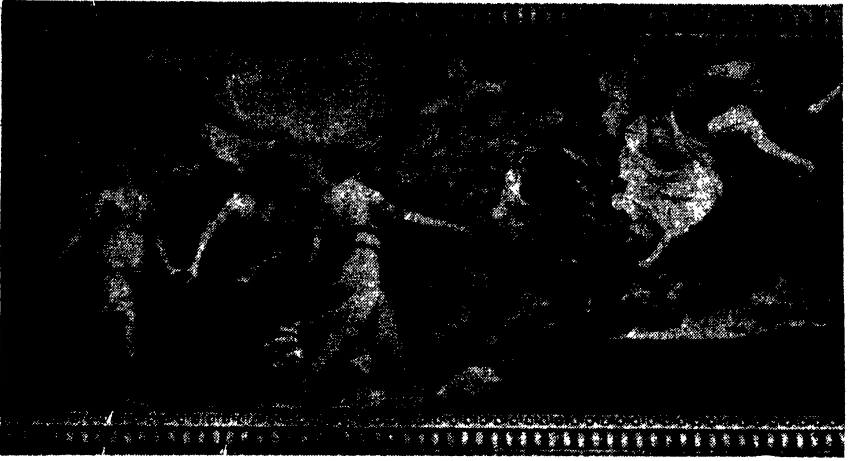
Inigo Jones was succeeded by his pupil and assistant, John Webb, who forms the connecting link between Jones and Sir Christopher Wren, the son of a clergyman, born in 1632. Wren received a classical education at Oxford, becoming later a professor of astronomy. Architecture, however, soon began

to interest him, and in 1665 he went to France for six months to study and to make sketches.

After the great fire of London in 1666 Wren had his great opportunity. In his capacity as crown-surveyor he laid out new streets and built such public buildings as the Royal Exchange, the Custom House, and the new St. Paul's Cathedral. The last named was erected on the site of the old Gothic structure destroyed by fire. This building was started in 1675. Here, as in St. Peter's at Rome, the principal feature is a great dome over the crossing, and the church also has the form of a Latin cross, with nave, aisles, and transepts. St. Paul's is not as great in size as the Roman basilica, nor has it the same historical importance; but it possesses a greater unity of style. It was planned by Wren in all its details; and his son, who succeeded him in the direction of the work, adhered strictly to his father's plan. The monument is rather cold, built as it is of gray Portland stone; but the fine proportions of its windows, its columns, and towers make it a graceful and harmonious whole. The silhouette of the dome recalls some of the French churches, especially the Pantheon. Since Wren was never in Italy, it must have been that the monuments of France influenced his work.



Fountain. Cathedral at Puebla, Mexico.



"Aurora." Fresco by Guido Reni. Rospigliosi Palace. Rome.

BAROQUE PAINTING OF EUROPE

(1630-1750)

ITALY

THE MOST FAMOUS PAINTERS of the later sixteenth century were three brothers named Carracci, who founded an academy in Bologna. Their purpose was to select the best qualities of artists who had preceded them and to combine the excellencies of all schools of art. Perfection was to be attained by a process of synthesis, an aim which was, of course, never realized; for they had chosen a sure road to mannerism and academic routine. This conscious attempt of the Carracci to produce an art artificially, like the synthetic product of a laboratory, is sufficiently unusual to deserve study. We might call it a pathological disorder of the artistic spirit. As a part of this scheme, the academy of the Carracci was well equipped with copies of the great works of every school of art and with an abundance of artistic treatises. The academy at Bologna had been named the *Incamminati*, indicating that its members were on the right road. Such self-satisfaction and such labor-saving devices could not promote the creation of masterpieces. There was a sad lack of continuity in the inspiration, not only in the Carracci themselves, but in their pupils as well. Collaboration was impossible. There arose jealousy, rivalry, and distrust in this academy where perfection should have been the sole aim.

Guido Reni was perhaps the most outstanding of the Carracci's pupils. He entered the academy at the age of twenty; and his instructors soon

perceived that he "knew too much already." These were strange words for a school where the principal idea was that one could never know enough. When the pupil became aware of the lack of sympathy, he left the academy at Bologna and went to Rome to work independently. Here in his youthful enthusiasm, he painted his one great work, which is still widely admired.

This is the great fresco, "Aurora," on the ceiling of the casino of the Rospigliosi Palace, which depicts Aurora leading the chariot of Apollo and the Muses who surround him. It would be difficult to imagine a more vivid picture of Dawn awakening the world than this fresco with its life and movement. The clarity and spontaneity of the composition seem hardly compatible with the uninspired ideas of the Carracci. Unfortunately, the subsequent work of the artist is characterized by unbearable insipidity, and he painted so indefatigably that the museums of Europe are filled with his mediocre pictures.

Another pupil of the Carracci was the gentle Domenichino, whose delicate perceptions and mild, angelic temperament were out of keeping with his sturdy time. While he was studying at the academy his fellow students began to scoff at his meekness and nicknamed him the "Ox." Later in Naples, where he went to decorate the Capella del Tesoro, he encountered again envy and unfair criticism. It is certain that the unfriendly treatment he received at the hands of the Neapolitan painters shortened his life. There were even hints that he was poisoned.

Ungoverned by the methodic system of the Carracci was a violent individualist by the name of Michelangelo da Caravaggio. Instead of seeking beauty through the absorption and synthesis of that which was already perfect, he sought it in the crude reality of nature and in the humble people of the street. He is especially interesting to the people of Spain, for he was Ribera's master. A few religious pictures by his hand have come down to us.



"St. Dominic." By Berruguete. Prado, Madrid.



"Assumption of the Virgin." By El Greco. The Art Institute of Chicago.

"The Entombment," in the Vatican, is one of the ablest works of the period and is sufficient to immortalize any artist.

SPAIN

Until recently any study of the painting of Castile started with the name of Alonso Berruguete, for he was the first painter of whom anything more was known than the bare references of the archives. His famous masterpiece is the altarpiece of Avila, the panels from which are in the Prado Museum. Interest in medieval painting has increased in Spain, and the Prado has acquired a number of Castilian Gothic paintings on wood. Though it is yet little known, the art of painting in central Spain never died out. Berruguete may be called the first Castilian painter of the Renaissance.

This first purely Spanish painter was succeeded by a series of foreign portrait painters. Charles V gave his patronage to Titian and Leoni; and during the reign of Philip II the famous portrait painter Antonio Moro worked in Spain. Among Moro's pupils was Claudio Coello. Most of the painting in Spain at this time was confined to the portraying of royal personages.

At the time when Cortés and Pizarro were conquering new worlds, a curiously unadventurous painter of religious figures appeared in Estremadura. This was Morales, called *El Divino*, because of the nobility and spirituality of his subjects. His work reminds us somewhat of the van Eycks' and van der Weyden's. His types are very limited. He made frequent repetitions in the use of a delicate, slender Virgin, with the Child at



"St. Jerome." By El Greco. The Frick Collection, New York.

her breast; a Christ crowned with thorns, dressed in the purple mantle and bearing a reed scepter; and a Descent from the Cross, in which the dead Savior lies in the arms of Mary. His paintings are small and are painted with beautiful enamel-like reds, greens, and violets.

While Morales was deriving his art almost entirely from the Flemish school, Juan de Juanes in Valencia turned to the Italian masters. During



"Baptism" and "Resurrection." By El Greco. Prado, Madrid.

the sixteenth century Seville was a gateway to America and a center of Italian influence. Here flourished a school in which the majority of the artists had traveled in Italy. Among them was the famous Pacheco, the



"St. Martin and the Beggar." By El Greco.
Joseph Widener Collection, Philadelphia.

master and later the father-in-law of Velasquez, who admired only the Roman Renaissance painting and the Italian artist Michelangelo.

While artistic Spain was still divided between the tradition of van Eyck, as carried on by Morales, and the admiration for Italy felt by the other painters of the peninsula, a young Greek named Domenico Theotocopuli, better known as El Greco, arrived in Spain. The originality and independence of this man still arouse the world to wonder. He was a native of Candia in Crete, and it seems likely that he had received his first lessons in the art of painting there. His work recalls the mosaics of the churches of Constantinople, with their long, nervous figures so popular in the last schools of Byzantine painting. Crete was then a Venetian dependency, and it was logical that this young man should first go to Venice. Here he finished his art education under Tintoretto. There must have been a deep understanding between master and pupil, for the characters of the two men resembled each other

in many respects. Some of the details of Tintoretto's technique were imitated by his brilliant pupil, as for instance, the master's use of clay figures. These he would dress and set at various heights with different lighting effects, in order to form an idea of the perspective and illumination of a proposed picture.

"In 1611," writes Pacheco, "Domenico Greco showed me a cupboard filled with clay models which he had made to use in connection with his work." El Greco borrowed from Tintoretto in many other ways, and it is possible that had he not left Italy he might have remained little more than a Byzantine pupil of the great Venetian. It is interesting to note that the few

works ascribed to El Greco executed in his Venetian style were mistaken for paintings by such artists as Veronese, Tintoretto, and Bassano.

El Greco went from Venice to Rome, after he had become acquainted with Giorgio Giulio Clovio, the famous artist who illuminated an antiphonary for Charles V. A proof of his friendship is the letter which he wrote in 1570, recommending the young Domenico to the good graces of a Roman cardinal. Indeed, Clovio may have suggested the journey to Spain. We know that the Greek artist went to Spain a few years later, for his first picture painted there was signed in 1577. This is the "Assumption of the Virgin," which he painted for the Church of Santo Domingo el Antiguo in Toledo, now in the Art Institute of Chicago. This canvas reminds us of Titian; but in his famous picture of the "Disrobing of Christ," painted the following year for the Cathedral of Toledo, he showed his ability as a great innovator.

From 1577 until his death at an advanced age in 1625, it may be said, he hardly moved from Toledo, the beloved city of his adoption.

Pallavicino, poet, monk, and friend of El Greco, wrote: "Crete gave him life; and Toledo, his brushes." This is hardly correct, since Crete also must have "given brushes" to this last Byzantine painter. We might better say that Toledo gave him his real life, his profound conception of the world, and its content. Not only did El Greco comprehend better than any other the beauty of the spirit of Castile, but he himself seems to have been understood by the men most representative of his time. Even a pedant like Pacheco found nothing to criticize in his work; and men of genius, such as Gongora, Pallavicino, and Covarrubias, appreciated him and gave him unstinted praise. The religious organizations and cathedral chapters of Toledo



"Virgin and Two Saints." By El Greco. Joseph Widener Collection, Philadelphia.



Fra Pallavicino, poet and theologian. Portrait by El Greco. Museum of Fine Arts, Boston.

had acrimonious differences with El Greco, which so often occur between a corporation and an outstanding personality, but they never ceased to engage him to paint their altarpieces and other pictures. El Greco's work was sought everywhere in Toledo. There were few churches there which did not secure one of his paintings for a prominent place. Intellectuals and

general public alike were all admirers of El Greco. When a dispute arose with the cathedral chapter regarding the price of his "Disrobing of Christ," the arbitrator based his decision on the fact that the painting was one of the best he had ever seen, and if its value were measured by its merits, it would be worth much more.

In spite of his success, El Greco seems always to have been in straits for money. A document has been preserved which authorized an advance of money for the purchase of colors, especially ultramarine. José Martinez, in his writings which reflect the Toledo traditions of the artist, dwells on

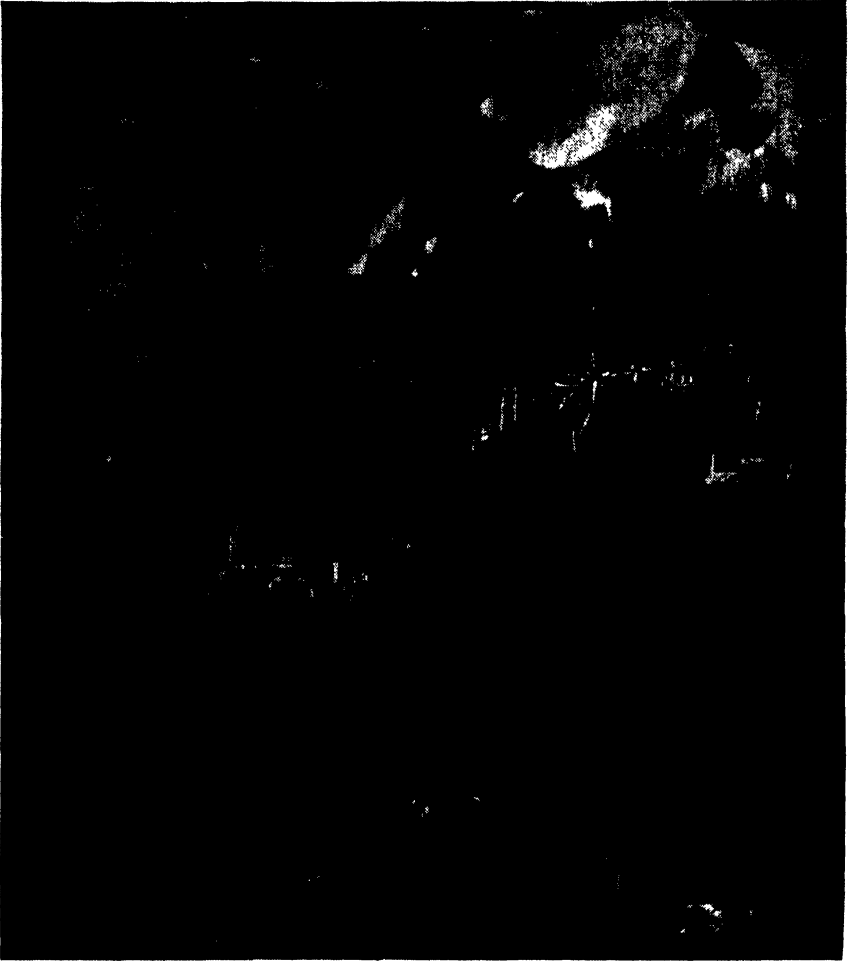
the extravagance of El Greco. Although the artist earned many ducats, he spent them on costly furniture. He even hired musicians to entertain him at his meals. Martinez adds that he was an eloquent orator and that he held his own works in such esteem that often he would not sell them, but pledged them to those who wished to possess them. We do not know who introduced El Greco to the Spanish court. Philip II engaged him to paint his two famous pictures for the Escorial, the "History of St. Maurice" and the so-called "Gloria de Felipe II," in which the King is represented as kneeling between his favorite saints and beholding a fanciful vision of heaven and earth. The King does not appear to have been very well satisfied, however. The picture of St. Maurice was never set over the altar in the Escorial for which it was intended, but an Italian painting was placed there instead. El Greco's work is now in the Escorial Gallery. In it we see in the distance the martyrdom of the Christian legionaries, while in the foreground is a group of leaders in animated discussion. The gestures of the latter give the impression that something extraordinary is occurring, while above is an apocalyptic vision of angels among refulgent clouds.

Critics recognize three periods in El Greco's work, the "Disrobing of Christ" is the picture most characteristic of his manner. The "St. Maurice" in the Escorial best represents his second manner. The heavenly radiance with its unusual colors gives an almost vaporous effect to the atmosphere. El Greco had a strange love for these visions of luminous clouds which are also found in Tintoretto's work.

His last manner is seen in his most famous picture, "The Burial of the



A portrait by El Greco. Prado, Madrid.



"View of Toledo." By El Greco. Metropolitan Museum of Art, New York.

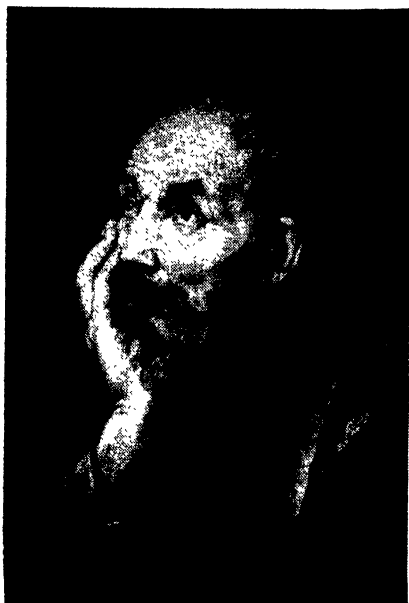
Count of Orgaz." This has the same dual character as the "St. Maurice." In the lower half the funeral retinue of monks and gentlemen stands about St. Augustine and St. Stephen, who have come to bury their devout follower, the Count. Above in the clouds are angels who bear his soul to the throne of Christ. This painting, which is still to be seen in the city of Toledo, in the Church of St. Tomé, for which it was painted, seems like a summary of all of El Greco's compositions. This last manner of the artist critics have tried to explain by stories of insanity, extravagance, and faulty vision. The pictures of this period cannot well be described in words, and reproductions give only an inadequate idea of their light and coloring. El



"St. Jerome." By Ribera. Villa Borghese, Rome.

Greco has created for himself a new world, with elongated and twisted figures like beings from another planet, and with lighting which disregards the laws of physics. The atmosphere is so aflame with yellows, greens, and purples that the beholder wonders whether he is awake or dreaming. The whole effect is one of supernatural beauty.

El Greco possessed a much more extensive repertory than did Morales or the painters of his own period. But like all great artists, he did not hesitate to repeat his themes with that delicate change of feeling which is the secret of art. His favorite subject was the congregation of the Apostles. He painted a series of thirteen pictures of Christ and his disciples. He also liked to paint St. Francis receiving the Stigmata, the Annunciation, and the Holy Family, as well as portraits of his contemporaries. No one could have better understood Spanish society of that time than he did. He was fond of literature and painting. The inventory of his belongings taken at his death showed a large number of Greek and Italian books. In his studio he left two hundred paintings in different stages of completion. The witnesses of his will were two Greeks, who, like himself, had become residents of Toledo. El Greco was one of many Easterners who went to live in the West. Clovio was a Macedonian or a Byzantine. In Italy other Greek painters were successful in their art, and we know of at least two in Spain, one in Catalonia and the other in Seville.



"Diogenes, the Cynic" and "A philosopher as the Thinker." By Ribera. Dresden Gallery and Villa Albani, Rome.

El Greco left only two disciples, his own son and Tristan, who merely repeated monotonously and without inspiration the subjects of the master. It is quite certain that Velasquez and Zurbaran liked his work and studied it. Forgotten by the following generations, it was not until the beginning of the present century, when Cossio in 1908 and Meier-Graefe in 1910 published books about him, that he was rediscovered, and the world was excited by the works of this great artist so long ignored. The paintings still in their original settings in Toledo justified the praises that were lavished on them. Many paintings unknown until then came to light. Some of these are still waiting to be placed in museums. This produces the paradox, that although El Greco is one of the most admired painters of the present time, the prices asked for his canvases are still much lower than those asked for works by Raphael and Titian.

Is El Greco worthy of his present fame? Most emphatically, yes! His work is an anticipation of the modern, with all the best qualities that modern art possesses. It is not an exact repetition of nature in photographic style, but a personal, individual interpretation. Form is used to embody a mental conception, rather than the mind being used to represent form. El Greco achieved what modern painters often attempt but very seldom attain. He gave to the inner world consistency and coherence. His landscape and his figures have a starkness which is harmonious. The painter shaped and perpetuated with the brush a rapid, fugitive vision or dream. His style was

reflected in the poetry and the music of his day. It would be impossible to imagine any style more in keeping with Gongora, who puts ideas to the service of words, not words to the service of ideas.

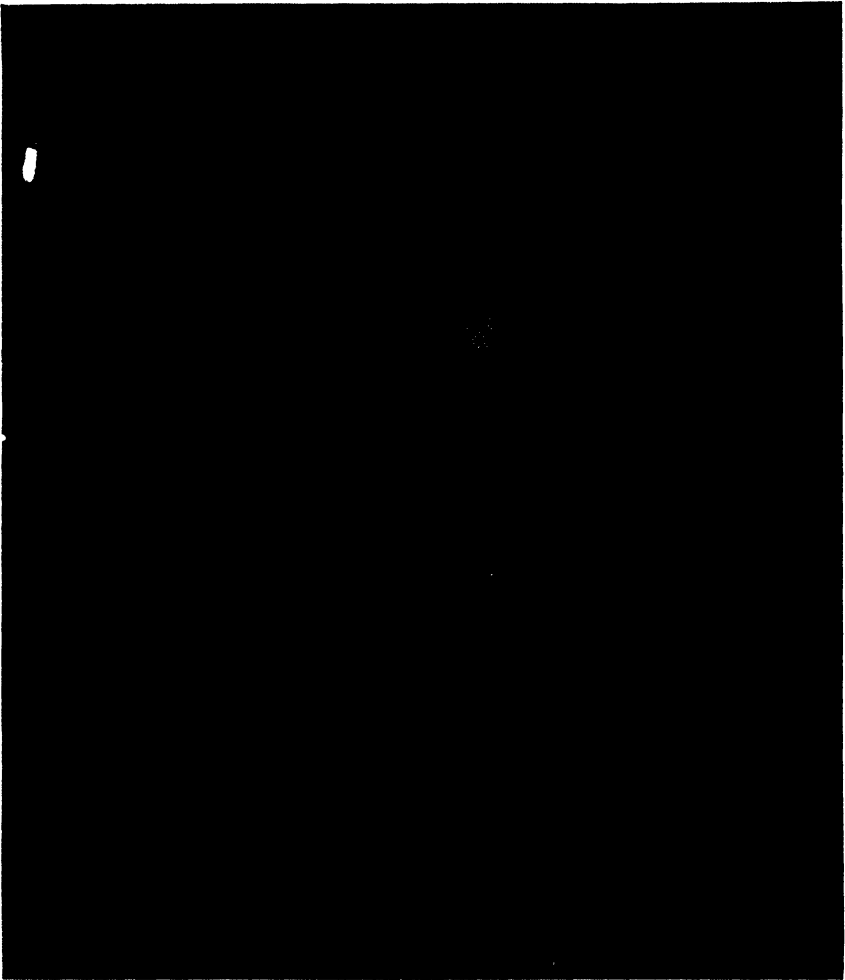
The ability of Spain to hold her own during the sixteenth and seventeenth centuries is evidenced in the work of another artist, the Valencian, José Ribera. Although he lived in Italy from the age of eighteen, he never lost his Spanish characteristics. He signed himself as "a Valencian" and was known to everyone as "the Spaniard." We do not know how or why Ribera went to Italy. The best account of his life is found in a book of anecdotes published in Naples, which tells of Ribera among other Neapolitan painters. For a number of years he worked in Rome at the school of

Caravaggio, where he developed his talent and formed his style. Ribera was the protégé of a cardinal who picked him up hungry from the street; but because of his love for freedom, he escaped from the palace to live among the beggars of the city. The long contact with the hardships of life made a deep impression on this youthful pupil of Caravaggio. He became ever fonder of painting the gaunt bodies which he had seen through the beggars' rags. He took for his subjects half-naked philosophers, penitents, and martyred saints flayed or covered with bleeding wounds. His decrepit old men and tattered anchorites might at least breathe the free air. They might perceive the never ending manifestations of life seldom felt by the dressed-up puppets riding in the carriages of the rich. This was the psychology of Ribera.

But Ribera's life was hardly consistent with this feeling as time went on. He went to Naples, where he impressed the court of the Viceroy with his masterly art. His commissions from Naples and Spain permitted him in his turn to keep a carriage and to live a life of extravagance and ostentation. The Neapolitan publication already mentioned gives numerous anecdotes of Ribera. He was accustomed to work hard for some six hours every



"Adoration of the Magi." An early work by Velasquez. Prado, Spain.



Dona Juana Pacheco, the artist's wife. By Velasquez. Prado, Madrid.

morning, and in the afternoon he called on his friends like a gentleman of leisure. His principal exploit was to organize a *Camorra*, with two other artists, the object of which was to prevent any foreign painter from winning fame and profit by painting the Chapel of St. Gennaro in the cathedral, which was as yet undecorated. A number of artists were summoned from Rome to execute this important work, but they were all obliged to flee from Naples because of the persecutions of the Camorrists headed by Ribera. Ribera's life in the Italian underworld had served him to good advantage.

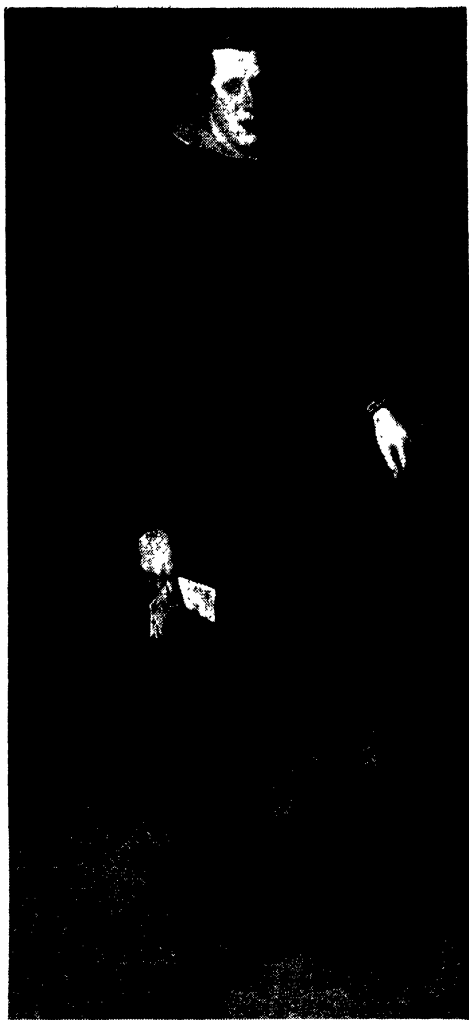
The artist's end was as fantastic as his life had been. Since he was an artist of renown, his studio was often visited by the Viceroy, who was an

illegitimate son of Philip III. He fell in love with Ribera's daughter, abducted her, and placed her in a convent in Palermo. The unhappy father, frantic with grief, became a monomaniac and spent years shut up in his house at Posilipo. Then one day he disappeared without leaving a trace. For a long time it was thought that he had returned to Valencia, where he had not been since his early youth. Nothing more was heard from him, however, until much later, when a record of his burial at Naples came to light, showing that he had probably never left the city.

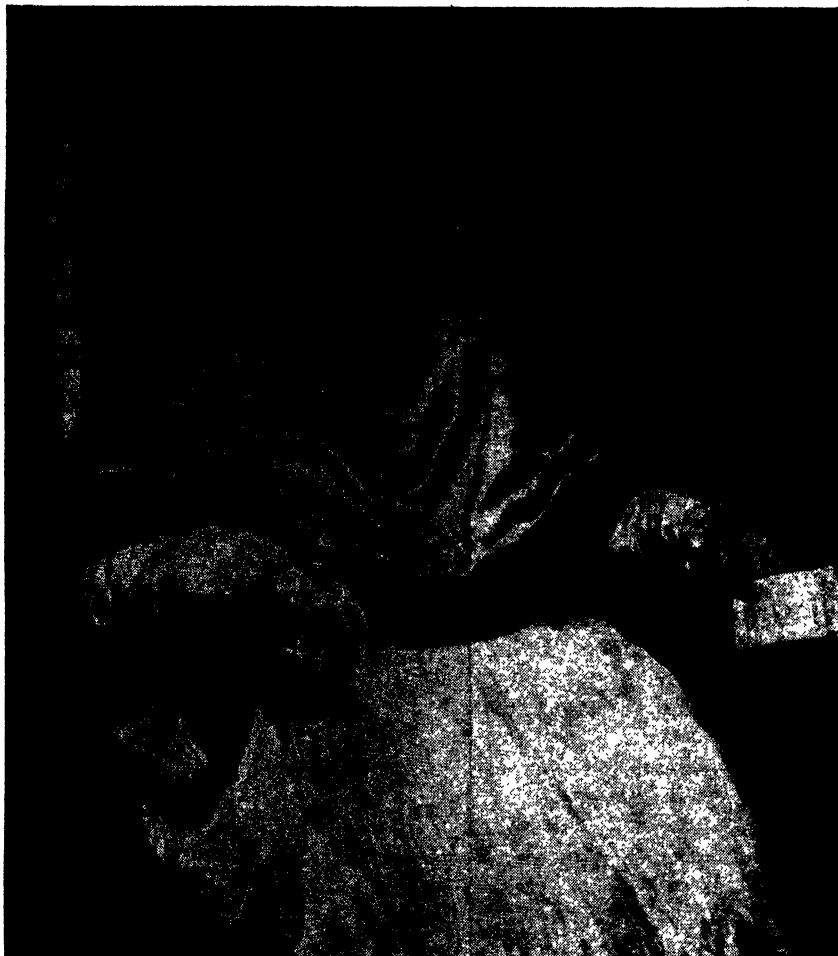
Ribera occupied a much more important place in the history of Spanish painting than is generally allotted to him. This Spanish expatriate at Naples, who seemed to exercise so little influence on the destinies of art in Spain, as a matter of fact affected his compatriots, particularly Velasquez, more than any other painter. Neither Morales, with his almost medieval enamel effects, nor El Greco, the ecstatic painter of another world, nor any mediocre imitator of the pedantic and sugary output of

Guido Reni, was capable of having any real influence on an artist of the capability of Velasquez. It was Ribera who introduced to him the vivid realism of Caravaggio, a man far in advance of his time.

As El Greco is the sublime manifestation in painting of the virtuosity expressed by the great Spanish poets of the century headed by Gongora, so Ribera in his art is the exponent of the spirit that produced the rogue novels, such as *Don Quixote*, in which not only the squire is a good rogue, but also the knight who prefers the underdogs to the selfish sophisticated



Philip IV. Portrait by Velasquez. Prado, Madrid.



Pope Innocent X. Portrait by Velasquez. Doria Palace, Rome.

grandees of his own time. When Ribera painted philosophers, he painted rogues with patched mantles. His philosophers, like Diogenes, Democritus, and Seneca, are not Thinkers like Pascal or Descartes, but apostles of the simple life. A rogue in one of the Spanish novels says that the sainted Apostles were the greatest rogues of all, because they lived without working.

Ribera's art is founded upon nature seen without embellishments. He taught Spain a new ideal, that of respecting the miracle of nature, and of valuing life of every kind, even that manifested in the form of ragged beggars, cripples, or misformed buffoons.

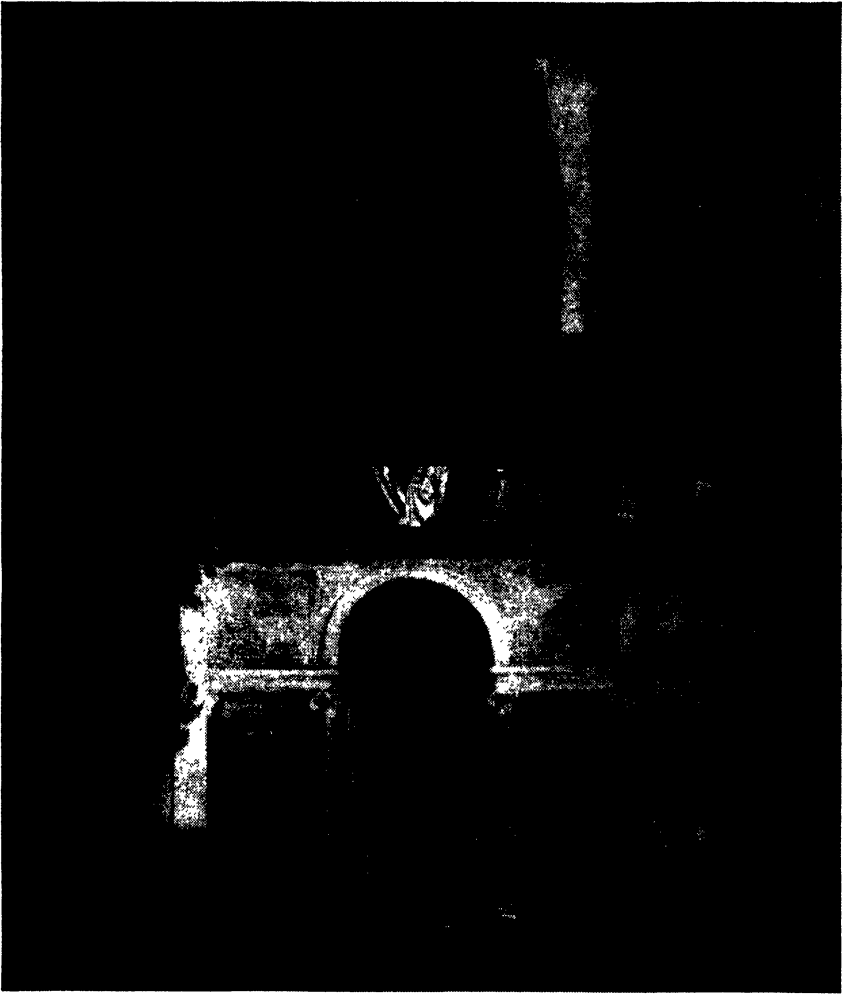
Velasquez was born in Seville in 1599. We know little of his youth, except that his first masters were Herrera, the Elder, and Pacheco. Lope



Detail from "*Las Meninas*" (The Maids of Honor). By Velasquez. Prado, Madrid.

de Vega is reported to have said of them: "Where Herrera is the Sun, Pacheco is a star." This verse gives us an idea of the comparative esteem in which the two artists were held by their contemporaries. The contract, dated 1611, in which Pacheco accepts the boy for six years is still preserved. If Velasquez did not find in Pacheco a great master to initiate him into the secrets of art, he at least met a great many of the artists and literary men of Seville in his studio and had his ardor and interest stimulated by the innumerable discussions which he heard there. He married Pacheco's daughter, Juana.

Pacheco's main claim to fame has been said to rest on the fact he was the father-in-law of Velasquez; but the truth is that he was a man of considerable authority in the Seville of his time. His *Arte de Pintura* is mainly interesting to us because it mentions Velasquez. But unfortunately these passages are brief. He gives Velasquez third place among the painters and says that he has married him to his daughter because he was "pleased with his talent, neatness, and good nature." The young artist had a studio of his own in Seville already at the age of twenty-one. The master goes on to tell us of the pupil's studies, among other things of how he kept a country boy as a model, to laugh or cry according to the need of the painter. Finally,



Villa d'Medici, Rome. By Velasquez. Prado, Madrid.

Pacheco tells us of Velasquez' first journey to Madrid to present himself at court and of his brilliant success during the following year. On his return to Madrid he compelled the admiration of everyone with his portrait of Fonseca, the royal chaplain and a former priest of Seville. One evening he was summoned to the palace of the Duke of Oliváres, and not long afterward he received a commission to paint the portraits of the King and other members of the royal family. This culminated in his receiving a salaried post at the Palace.

Velasquez' life was not one of adventure, and he experienced none of

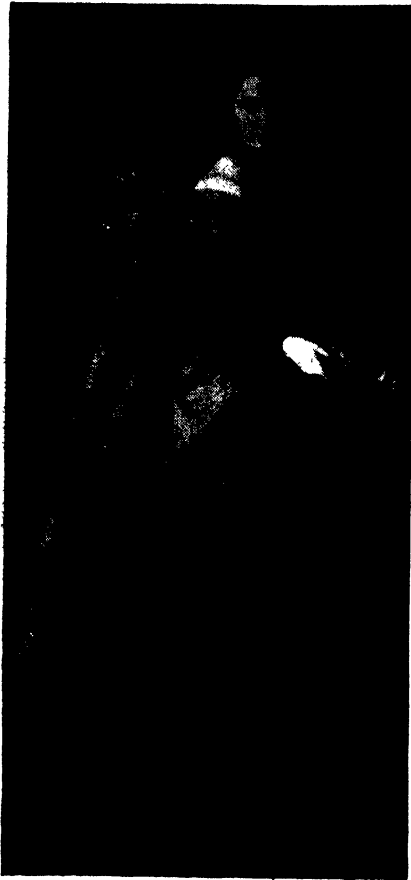
the griefs and passions that so often accompany the careers of great artists. Sometimes he complained of delays in receiving his pay. But who did not have to wait for compensation in the Spain of Philip IV? Velasquez' post at court was never precarious, and he never lacked the affection of the King. His picture "Las Meninas" (The Maids of Honor) shows the painter himself at work on the portrait of the Infanta Margarita surrounded by her ladies in waiting, Isabel de Velasco and Maria de Sarmiento, and her dwarfs and servants. In the background are seen the King and Queen, who have just entered the room and are admiring the color and lighting. They may perhaps have suggested the grouping of the strange composition, which is undoubtedly the best-known in Spanish art. It is interesting to note that every detail of the apartment in which the scene takes place, the doors, and the lighting are typically Castilian.

Portraits of other members of the royal family followed: the Queen, the brothers of the King, Don Carlos, and Don Fernando, Archbishop of Toledo, and the sons and nephews of the monarch. Oliváres and all the other members of the court, including the buffoons, were represented on the canvases of Velasquez. The landscape of Castile finds in him its best interpreter. The portraits of Don Fernando, of the Infante Baltasar Carlos riding a pony, and of the King and Queen, either in court dress or in hunting attire, always have for background the rocky Guadarrama mountain range with its live oaks beneath the radiant sky of Castile.

The King was fond of Velasquez' company and often took him on his journeys. Once, on the way to Catalonia, the artist painted Philip's portrait at Fraga. One of Velasquez' few extant letters was written on the return journey from the Island of the Pheasants, when he accompanied the King. The silent man who, according to Palomino, spoke only by order of the King, was equally averse to writing. When Velasquez was in Italy



"Supper at Emmaus" By Zurbarán. Academy San Carlos, Mexico City.



St. Casilda. By Zurbarán. Prado, Madrid

the King wrote urging his representative there to persuade the painter to return to Spain, and he alluded to the aloofness of the artist. Velasquez was no idle dreamer but a man of steadfast character, loyal, and mindful of his obligations. Risking the displeasure of the King, he remained the constant friend of Oliváres, who fell into disgrace, and at the same time he was ever loyal to his King. Letters of a minister to the Duke of Modena tell of the energy with which Velasquez sought to obtain for his royal master some pictures by Correggio. Philip IV was still keeping Spanish prestige high in Italy, and the vain young Duke of Modena and Ferrara, impressed by the persistent demands of Velasquez finally gave up the desired paintings, which are now among the most highly prized possessions of the Prado at Madrid.

During his entire life Velasquez was always a prodigious worker, but he remained simple and unspoiled. In his portraits of himself we see him generally dressed in black, and at various times in his life; but he was always the excellent man whose neatness and good nature pleased his father-in-law, Pacheco

The painter left the court only twice to enjoy the freedom of an Italian trip. The first time was in 1629, while he was still a young man. This was a genuine period of study and lasted nearly two years. He observed, analyzed, and copied the great works of antiquity, sketched statues in the Vatican, and studied Ribera, Caravaggio, Michelangelo, and Titian. He showed a marked preference for the Venetian painters, having less enthusiasm for Raphael. At Rome he lived in the Villa de' Medici, until he fell ill of a fever. This sickness may have contributed more to the development of his style than has been suspected. He was a long time in recovering and had a chance during this enforced leisure to think many things through.

He returned to Spain with his style greatly changed. Previously he had been much interested in chiaroscuro and had been preoccupied with bright

consider him another artist of the Sevillian school, for he was sent to that city to study in the studio of Herrera the Elder, where Velasquez had been before he went to work under Pacheco. While still a young man, he painted on the altar of the Cathedral the "Apotheosis of St. Thomas Aquinas," now in the Museum. Above the clouds is the saint with the Fathers of the Church; and in a lower zone, the donors and a group of monks. In the background we see the city.

Like his countryman Morales, Zurbaran shows a certain tendency toward monochrome. Both his subjects and his coloring are somewhat monotonous, but he is very skilful in his lighting and perspective effects. He painted portraits of the founders of religious orders, the great figures of monastic Spain in his time. They are dressed in loose luminous habits and sit before a desk reading some book of religious mysticism, like the one of Father José de la Madre de Dios, who wrote a vocabulary of the mystic slang. Or again we find them saying Mass or performing a miracle, Carthusians or Carmelites, and through a window or between curtains is a view of a monastery or city street where some miraculous occurrence has taken place. Zurbaran's draperies are unsurpassed. His "St. Casilda" which seems like an actual portrait, gives us an idea of his technique.

When he was thirty-five years old, Zurbaran was appointed painter to the King; but, according to Palomino, he did not go to Madrid until about 1650. Even then it was only because Velasquez insisted upon his decorating one of the apartments of the Palace of Buen Retiro. Philip IV visited him there while he was at work. The subject was the "Labors of Hercules." The King was satisfied with his work; and placing a hand upon his shoulder, he called him "the painter of the king and the king of painters." Zurbaran did not remain in Madrid, but returned to his adopted city, Seville, where after his death sometime later his widow lived in a house given to her by the city council.

Murillo was somewhat younger than Zurbaran and Velasquez. Born at Seville in 1619, he passed his youth in that city painting stereotyped



Self-portrait by Goya. Prado, Madrid.



"Isidro Maiquez, Comedian" and "La Joven." Portraits by Goya. The Art Institute of Chicago and the Duke of Valencia Collection.

religious pictures. Later, impressed by the Van Dyck paintings he saw in Madrid, Murillo acquired his individual style that made him the Spanish Correggio. His paintings have been judged too severely in our time. Nevertheless, in spite of his somewhat academic style and obscure coloring, Murillo was a great artist. He was inspired by love and faith, and endowed with a remarkable feeling for what is real in life. Although he is best known for his pictures of the Immaculate Conception, his portraits are excellent. Nothing could be more charming than his pictures of children selling or eating fruit. These last have made the whole world familiar with the street gamins of Andalusia. Murillo, besides being a painter, is the exponent of a race. He painted the people of Seville, especially Seville women and children, with an exactness that science could not reach and that is found only in art.

At the capital, in the meantime, Velasquez was succeeded by three painters of second rank. These were Mazo, Carreño, and Coello. Mazo copied and repeated the subjects of Velasquez with so little individuality of his own, that it is sometimes difficult to distinguish the pictures of the pupil from those of the master.

The second painter of this generation, Juan Carreño de Miranda, was a man of noble family, although he was prouder of his art than of his rank. "Painting," he would say, "needs to receive honor from no one, while it has the power to confer honor upon the entire world." Carreño painted many portraits of court personages. His principal work was the fresco on the vault of the Church of San Antonio de los Portugueses at Madrid. It is



"The Forge" By Goya. The Frick Collection, New York.

still preserved; and although the color is excessively delicate, it is most harmonious. Carreño was, however, a decadent painter, as was the third member of this group, Claudio Coello, who painted a number of royal portraits and the large picture of the "Sagrada Forma" in the sacristy of the Escorial.

None of these artists was capable of satisfying Charles II, a degenerate in everything except his artistic taste. This monarch began to bring in Italian painters and completed the discomfiture of the poor Spanish artists, who were already overshadowed by such personalities as Velasquez, Zurbaran and Murillo. The King commissioned Luca Giordano, (called *il Fa-presto*, the Fast-Worker, in Italy) to continue the decoration of the Escorial. Philip V called in Mengs and

a number of French artists. For more than a century, it may be said, there was no Spanish painting.

The miracle of Spanish art was its rude awakening by Goya, who wielded a brutal lash among the many imitators of Mengs and other pseudo-Classical pedants. Goya was born in 1746 at Fuentetodos. He was the son of a country gentleman who seems also to have had a home in Saragossa, where Goya probably passed his youth. He soon showed a talent for painting and became the protégé of both Father Salcedo, the prior of the Carthusian monastery of Aula Dei near Saragossa, and the Count of Fuentes who was lord of Fuentetodos. These two men were always the friends and defenders of Goya during his somewhat stormy career. This was particularly true of Father Salcedo, who more than once helped the painter out of a difficult situation.

Goya's first master was a certain Lujan who had opened a sort of academy in Saragossa, of which the Count of Fuentes was a patron. Lujan knew his Europe, and although he was not a genius, his artistic culture was of the best. But the discipline of this strict teacher could not restrain the tendencies of so wild and turbulent a youth as Goya. We have countless stories of his mischievous pranks at this time. He probably was obliged to



"Hanging of the Monk." By Goya. The Art Institute of Chicago.

flee from Saragossa to escape prosecution by the Inquisition for his sneers. He took refuge in Madrid, where he was befriended by his compatriot, Bayeu, and earned his living by working on the decorations of the Royal Palace. But new scandals, some love affair this time, compelled him to leave Madrid, wounded by the dagger of a jealous lover and declared a rebel by the judicial authorities.

He returned to Saragossa, sold his house, and with the money started for Rome. Here with his Spanish friends he lived a riotous life, alternating study with dissipation. He won a prize in the Academy of Parma. Nevertheless, he was arrested and condemned to death for attempting to abduct a nun. The Spanish Ambassador succeeded in having his sentence commuted to exile, and he returned again to Saragossa. Here, possibly by the aid of his faithful friend, the prior of Aula Dei, he was employed on the decoration of the Church of the Pilar. He married the sister of Bayeu.

But Goya and Bayeu were not the men to understand one another or get along together, and quarrels ensued. Goya sought permission of the chapter to paint in his own way, while Bayeu attempted to direct the decoration of the church in accordance with his own preconceived plan. The dispute was never settled until finally the canons intervened, and Father Salcedo em-



Two Madrileñas as angels. By Goya. Fresco at St. Antonio de la Florida, Madrid.

ployed Goya to paint the church of his own monastery. After a time the painter moved to Madrid, and a new life began for him. At this time Goya was simply a member of the Academy of San Fernando and a painter of note, but not the court artist he afterward became. At the death of good King Charles III, to whom Goya would hardly have been acceptable, Charles IV came to the throne. He was very little suited to his role of monarch, but change of monarchs was entirely in Goya's favor. The Queen, of Neapolitan origin, did not observe even the outward forms of respectability; the king, whose character is still a mystery, allowed free rein to the queen, her ladies and friends, and everyone in the palace. Goya painted and made love to the ladies of the court; and they all, even the Queen, seem to have welcomed his advances. But his principal love affair was with the Duchess of Alba, one of the most famous scandals of the period. This lady was the holder of the title and, like all the rich heiresses, had been brought up in considerable independence. Her husband died young, and she was in a position to do as she pleased. Goya painted her portrait many times in street costume. He also painted her in court dress, indolently reclining upon a couch, and in the same posture unclothed.

The scandal finally resulted in the exile of the Duchess; but Goya, nothing dismayed, accompanied her to her estates in Sanlúcar de Barrameda. On the journey the carriage was stuck in the mud, and Goya's gallant assistance to the lady resulted in a cold which left him deaf for life. The escapade with the Duchess of Alba lasted two years, and the Queen was finally obliged to commute the exile of the lady to bring Goya back to Madrid.

After this, it appears, the idyl came to an end. In the series of etchings known as "Los Caprichos" he frequently caricatured the Duchess, "a vision of deceit and inconstancy." By this time our painter was no longer a youth, but he did not relax his efforts. Indeed, for many years he turned out a



"Bullfight." By Goya. Metropolitan Museum of Art, New York.



"Orpheus and Eurydice." By Poussin. Louvre, Paris.

prodigious quantity of work. During this period his portraits of men were the more powerful. His religious pictures, like those of the Church of St. Antonio de la Florida and his "Christ," were successful enough; but his fame does not rest on these.

Finally came the Napoleonic Wars, the French invasion of Spain, the massacre of the second of May, and the crowning of Joseph Bonaparte as King of Spain. Goya felt all these events deeply. His emotions are immortalized in his pictures in the Prado and in his collection of etchings known as "The Disasters of War."

Upon the return of Ferdinand VII, Goya still retained his post as court painter; but he was then an old man. He lived outside Madrid, in a house decorated with fanciful paintings by himself. It was called by the people, *La Huerta del Sordo*. His rather difficult disposition was hardly compatible with his position under a tyrant like Ferdinand VII, and he finally obtained permission to retire to Bordeaux for his health. Here he joined Moratin, Silvela, and a number of other liberals who were in exile. He died in April, 1828.

FRANCE

During the reign of Henry IV, both the King and his Italian Queen favored only the Flemish and Italian artists. We still find in the Louvre the endless series of allegorical pictures representing the marriage and regency of Marie d' Medici, which Rubens painted for the Luxembourg Palace.

Nicolas Poussin, a famous sixteenth-century painter, passed much of his



"Bath of Diana." By Boucher. Louvre, Paris.

life in Italy. So we see that painting, like architecture, was at first devoted to the revival of Classical art. Poussin was a Norman. He was born in 1594 and passed his youth wandering about France, poor, and without patrons. Upon the invitation of Chevalier Marino, the Baroque poet, he went to Rome where he later married the daughter of a well-to-do compatriot. He lived in a house in the Pincio, or rather the Babuino, which is still the favorite quarter of painters at Rome. Here Poussin's success and reputation finally attracted the attention of Richelieu and the King of France, who invited him back to Paris to become court painter. He stayed in Paris two years, where he was liberally paid and lodged in the Tuileries. He had left his family in Rome, however; and making an excuse to return to Italy, he remained there the rest of his life.

Poussin has always been regarded as one of the great French painters. Before Colbert formally established the Academy at Rome, Poussin acted almost officially as the agent of the French Government. He received and directed the subsidized painters who came to copy the great Italian masterpieces for the decoration of the new apartments in the Louvre. All the young French artists who went to Rome came under the influence of Poussin. Even Delacroix, who had condemned his work, became reconciled with



Portrait of the artist's wife. By Boucher. The Frick Collection, New York.

Poussin's painting and frankly acknowledged his own mistake. The influence of the Expressionists and Luminists of today does not tend to make us appreciate an artist like Poussin; for his colors are opaque and earthly, and his compositions precise and studied. "My nature," he writes, "causes me to seek and esteem well-ordered things and to avoid confusion, which is as repugnant to me as darkness is to light." Poussin's love for order, as has been supposed, is not merely an intellectual desire to imitate the art of antiquity and thus to get away from life and nature; but, as he says, "because there are two ways of seeing things: one, merely looking at them and the other, considering them attentively." Poussin loved the material world, possibly too well; and it was his aim to ennoble it. With romantic enthusiasm, we might say, he bathed his rocks, combed his trees, and varnished his skies. After the first impulse to protest against the works of Poussin, however, even his detractors end by forgiving and appreciating him. The truth is, that in spite of his monotonous color Poussin's views of the Roman Campagna, with ruins visited by nymphs, cupids, and goddesses, form a vast and well-ordered repertoire of erudition and beauty.



"Princess Conde, as Diana." By Nattier. Metropolitan Museum of Art, New York.

Poussin was followed by Lebrun, and later by Boucher and other great French artists of the eighteenth century. Boucher was born in Paris and won the Academy prize in 1723. He studied in Rome, was married in 1733, and the following year was received into the Academy. It may be said that his career began at that time. His style was formed, and he had a clear vision of the world, or at least, the world as he would have made it,—a garden in springtime, peopled with nymphs, and ruled only by Venus and Cupid. Boucher was very different from Poussin, whose serious mind delighted in imagining gods or biblical subjects set in a landscape with ruins. Boucher was

the painter of La Pompadour when this lady had changed her influence of "maitresse en titre" for that of a prime minister. She employed Boucher to decorate the apartments of Versailles, bought his pictures, suggested amorous themes for his canvases which he filled with the most charming women imaginable. He painted such subjects as Psyche taken to the palace of Cupid, the birth of Venus, Diana quitting the bath, the rape of Europa, or idyls of Daphnis and Chloe dressed like shepherds of the time of Louis XV. There is something sincere in all these pictures and panels by Boucher, which cannot but win our esteem even in these modern times. His enthusiasm for the feminine form, or rather for the French woman of his own day, is admirable. Boucher's Venus is La Pompadour herself, with her white skin and rounded form, with the marvelous curve of neck and breast.

While Boucher was painting the ladies of Versailles in the nude as Venus and the nymphs, Nattier clothed them in elegant silks; but he made a low-cut bodice as seductive as the nude form of a goddess. Nattier was the son of a painter of the Academy, so the way was made easy for him to enter his chosen career. He painted for Peter the Great and Catherine of Russia. But his real success was achieved at Versailles. He executed portraits of the King, who then had him paint the royal favorites, Mme. de Mailly, Duchess de Chateauroux, La Pompadour, and afterward his daughters, and other ladies of the court. His coloring is very pleasing. His fair sitters appear in silks or amid clouds, surrounded by the scented atmos-



"Roman Plain in the Days of Evander." By Claude Lorrain. National Gallery, London.

phere of Olympus, as a court painter of Louis XV would imagine it. All the beauties of Versailles are immortalized on the canvases of Nattier. The court ladies are represented in the guise of the Graces, of Dawn, Diana, Hebe, or nymphs; but they never cease to be beautiful women.

Soon aristocratic society wearied of these mythological metamorphoses and began to wish for something of real life. Diderot broke out in protest at Boucher's pictures in the Salon of 1765. "He has forgotten what grace is," he said, "and he never knew truth. Nor did he ever for a moment contemplate nature." There was, of course, a certain amount of exaggeration in all this; but when Reynolds passed through Paris, Boucher confessed to the English painter that, although he had employed models in his youth, he no longer needed them.

Just one thing saved French art from falling completely into mannerism, and this was the fact that almost all the painters had studied in the school at Rome. Here they encountered as a living force the tradition of Poussin and his friend, Claude Lorrain. The latter was the real founder of the Modern school of landscape painting. As Goethe observed, he idealized his scenes as did Poussin; but, nevertheless, Claude Lorrain had a genuine love for trees, clouds, broad skies, and atmospheric effects. Ruskin says that he produced a revolution by merely placing the sun in the heavens. As we have already noted, Lorrain, in spite of his "heroic" style, was the true



"Garden Party." By Watteau. Louvre, Paris.

precursor of the Modern landscape painting. He himself remarked that he sold his landscapes and added the figures as a gift. For his own enjoyment and study he assembled two hundred drawings in a portfolio which he called *Liber Veritatis* (the Book of Truth). Each one represented a different aspect of nature.

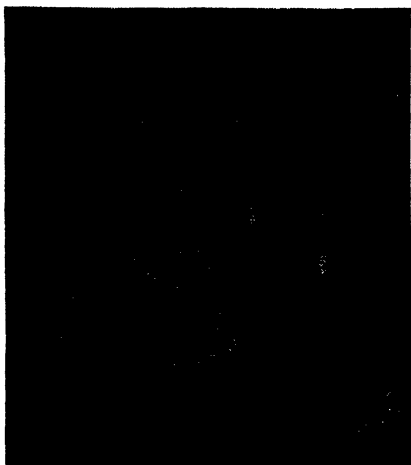
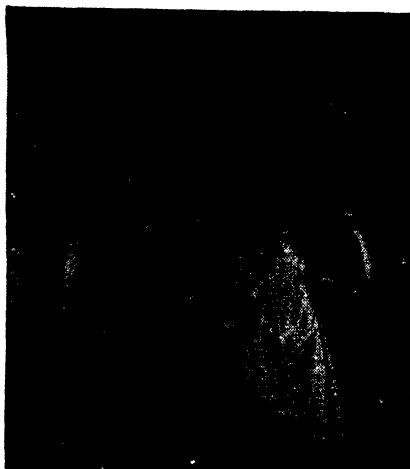
Later the so-called naturalistic tendency of Claude Lorrain was continued by other painters who were true lovers of rustic scenes. Their barn interiors contrast strongly with the compositions of Boucher and Lebrun. The same reaction is voiced in the writings of Rousseau, which were published when Louis XV and La Pompadour were still holding

brilliant fêtes at Versailles. The *Social Contract* and the *New Heloise* were strident notes in literature, just as Watteau and Fragonard had already attempted to replace the life on Olympus with earthly realities.

Watteau was the greatest painter of his century. He came from Flanders to Paris, where he became so typically French that the spirit of France can hardly be understood without an acquaintance with his work. Watteau worked only a few years and died at an early age. His compositions reflect a strange languor and delicacy, like a symbol of the emptiness of that love of pleasure which then seemed to be the very essence of life. Sometimes he disguises his personages in the costumes of the Pierrots and Harlequins of Italian comedy. Again he groups his ladies and gallants in a wooded glade. He takes them far away from the world to a land of pleasure and love; the tragedies of life, its tumult and its griefs, are left behind.

Watteau followed the same path as the other painters of his century. The Academy refused him the Prix de Rome, but in 1717 he was made a member of the Academy. This was on the completion of his "Embarkment for Cythera," which is one of his most characteristic works. Groups of lovers are preparing to depart. Some of them are joyful, and others gently draw their resisting companions toward the bark which is to carry them to the isle of love.

All of Watteau's work is more or less an amplification of the same theme. A certain melancholy accompanies the force which animates his lovers.



Sign for a Paris art dealer's shop. By Watteau. Royal Gallery, Berlin.

They are young people of the fashionable Parisian world; and the men, like their creator, are of a pensive nature. However, Watteau was a perfect type of the *insouciant* Parisian artist, a precursor of the "Bohemian" artists of our own time. The Comte de Caylus, who was the first to write a life of Watteau, tells how he once reproached the artist for his carelessness and lack of foresight. The latter answered that the worst end that could come to him would be the hospital, and there they refused no one. Verlaine might well have said the same. Watteau did not die in the hospital, but a long illness and early death deprived the world of his talent and exquisite taste. Watteau's landscapes are, more than anything else, the representation of a dream-world. Trees, sky, and water are all bathed in opalescent light.

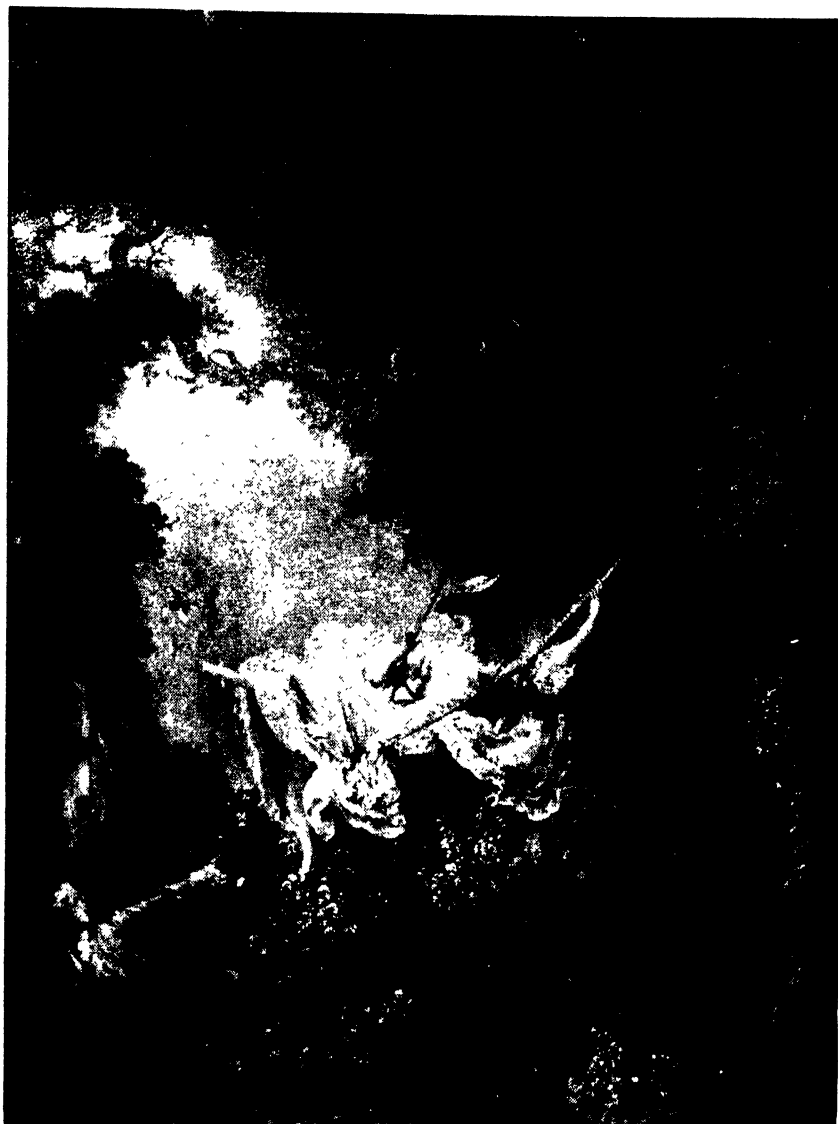
About the same time Greuze and Chardin definitely abandoned mythological scenes and subjects relating to court life and applied themselves to the representation of the daily life of ordinary people. Embellishments and disguises were cast aside. It was, in a way, a reaction against the incorrigible vice of Versailles. Chardin was an admirable painter of the home life of the *petit bourgeois*. In the catalogues of the Parisian Salons of the time we find Chardin's pictures of maids washing, of people playing cards, and of a pharmacist; or portraits of animals and paintings of fruit. Here are naturalness, life, and beauty. Chardin was also a member of the Academy. His life was a tranquil one. His wife, a well-to-do widow when he married her, took good care of her husband and attended to the sale of his pictures.

Very different from Chardin's peaceful life was that of his contemporary, Greuze. Born in 1725, he went to Rome in 1755. He was also made a member of the Academy. Although he was a painter of candor and innocence, his diploma picture was a historical subject, the one farthest removed from the field in which he best succeeded. Greuze's family life was an unhappy



"The Meeting." By Fragonard. The Frick Collection, New York.

one. Upon his return from Italy, he married a bookseller older than himself; but her dissolute life compelled him to seek a legal separation. In all his pictures we see a love of innocence. He was the romantic painter of childhood, young girls, and family life. One of his compositions represents a mother surrounded by her loving children. In another, a village clergyman



"The Swing." By Fragonard. Wallace Collection, London.

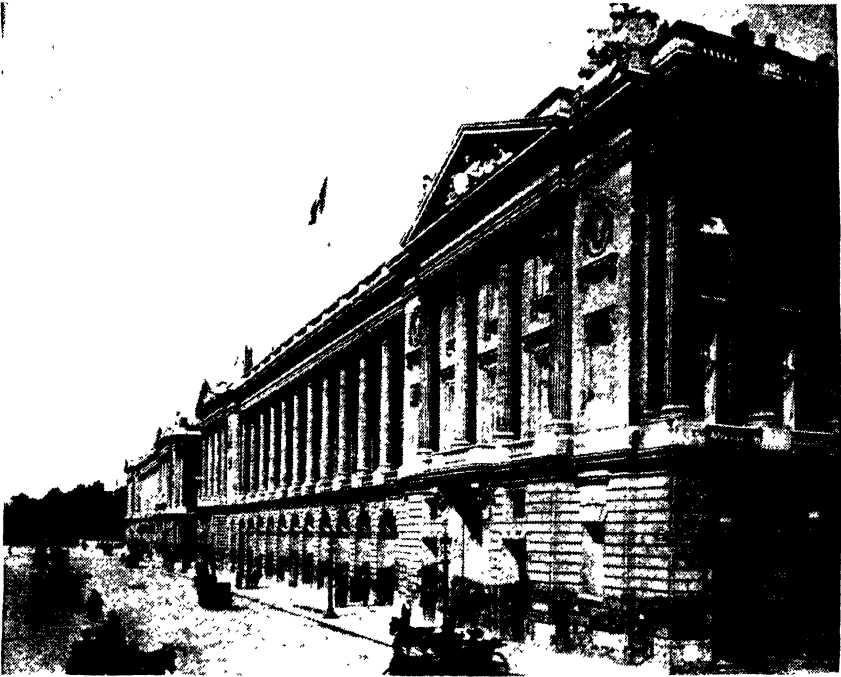
aids a widow in the guidance of her young sons. Especially famous are his figures of little girls with delicate faces and dressed in the attractive costumes of the period. But it must be admitted that Greuze's fame rests more on the broad appeal of his subjects than on his ability as a painter.

The last French painter of the eighteenth century, generally recognized

as the master of his time, was the marvelous Fragonard, or "Frago," as he signed himself. He was born in the south at Grasse, among the olive groves and vineyards of Provence. He was a winner of the Prix de Rome and benefited by his studies in Italy, although he felt strange there and was overwhelmed by the many marble statues and paintings. He did not, however, lose his own personality in his study of the old masters, and his love of the Renaissance gardens of Rome was reflected in his later work. Returning home, he achieved a triumph in the Salon and immediately became renowned. Already sure of himself, he abandoned every other theme and devoted himself to the portrayal of love. In all his pictures we find the same idea rendered with aesthetic realism. He loved to depict such scenes as that of the girl carving her lover's name upon the trunk of a tree, but quite often Fragonard follows the lovers even to a lusty end.



"The Broken Pitcher." By Greuze. Louvre, Paris.

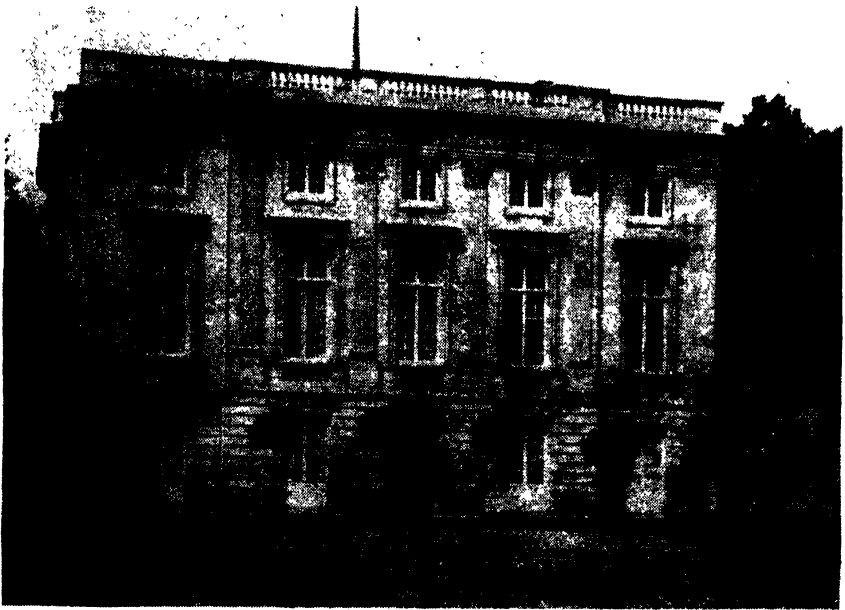


Neoclassical façade of the Louvre. Paris.

NEOCLASSICAL REVIVAL

(1750-1825)

ABOUT THE MIDDLE of the eighteenth century Europe became weary of the Baroque style, and a reaction began simultaneously in a number of places. Various causes contributed to a new enthusiasm for Classical forms. The first of these was that more exact knowledge about ancient times had come to light. In 1719 the ruins of Herculaneum began to be uncovered, and in 1748 the work of excavating Pompeii was undertaken. These two flourishing Roman towns which had been buried centuries before in volcanic ash revealed many unsuspected facts concerning the art and daily life of the ancients. About this same time, 1751, James Stuart and Nicholas Revett went to Greece to explore the ancient monuments of the country. They worked for five years and published in 1762 their first volume of *The Antiquities of Athens*. Their drawings aroused much enthusiasm in England, and among the subscribers to the book we find the painter Reynolds, the actor Garrick, and many builders and architects who had more than a mere curiosity about Greek



Façade of the Petit Trianon, Versailles.

archaeology. At approximately this same time, Winckelmann published his *History of Ancient Art*, and Lessing, his *Laocoön*, both propagating the essentials of Classical art and letters.

It seemed proved now that the art of ancient times was more alive and freer than people had been led to believe from the rules of Vitruvius and the treatises of Renaissance writers. The orders of Vitruvius, which the Renaissance architects thought they recognized in the Roman monuments, proved to be little more than a set of theories. The buildings of Greece rediscovered by Stuart and Revett contradicted these theories. What a surprise it all was! In every monument were found a freedom and variety hitherto unsuspected. Even the Parthenon disregarded the canons of Vitruvius, and each Doric temple had its own proportions, to say nothing of the Erechtheum and other Ionic temples. Here was an elegance before unrecognized. Greece soon became a favorite subject of study and a center of general interest.

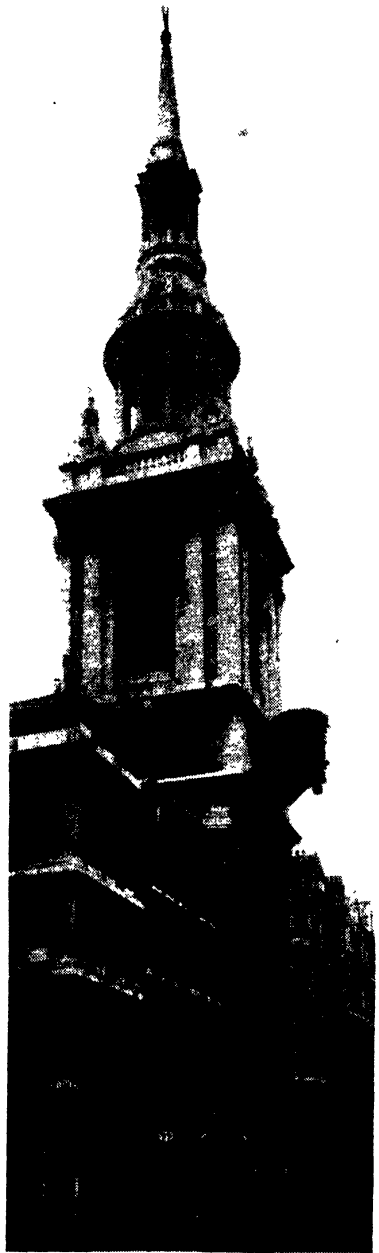
By the end of the eighteenth century a New Classical Renaissance predominated everywhere in European architecture. The power of Greek art was such that it not only produced marvels in ancient times, but it was destined to give rise to new styles in almost every subsequent period of the world's history. Greece, teacher of Rome and indirect source of the Renaissance, came again to furnish inspiration for a Classical revival in Europe.

France was prepared for the Neo-classical style by the rules of the Academy, which limited the use of the Baroque to the interiors of buildings. The formula was to adhere to the Classical orders on the outside, while if desired the interior could be given over to Rococo decoration. The intellectual revolution, too, which preceded the political one, was a step toward the simplicity of ancient times.

The court shared in this desire for Classicism. Madame de Pompadour sent her brother, the Marquis de Marigny, to Italy to study "true beauty." The end of the Rococo was already in sight when Louis XV constructed the Petit Trianon on simpler lines, making it as Classical as possible. In the Palace of Versailles, the dignity of the Library of Louis XVI was noticeable in contrast to the older apartments with their elaborate Rococo decoration.

The wings of the Louvre last built were already Neo-classic. The medallions, vases, garlands, and allegorical figures have fewer curves; pediments are not rounded or broken; and even the volutes take the simple Greek form. Walls and façades are divided into panels; brackets are striated, and sphinxes and elliptical medallions are used in the place of the profusely curled ornaments of the preceding period. Greek frets, palmettes, bows, and emblems have become the favorite decoration.

During the Revolution this tendency became still more definite, and the buildings of the Napoleonic period show the result of this wave of enthusiasm for antiquity. The most characteristic works under the Empire are the Church of the Madeleine and the Arc de Triomphe at Paris. The ornamental



Tower of St. Mary-le-Bow, London.



Tomb of the Archduchess Marie Christine. By Canova. Augustiner Kirche, Vienna.

emblems are no longer pastoral symbols, shepherds' bags, pipes, and ribbons, but rather eagles, crowns, and figures of Victory.

In England the return to Classical simplicity began with the great edifice called Somerset House on the bank of the Thames. It was built in 1776 by the architect Sir William Chambers. The brothers Robert and James Adam, however, popularized the new style. They developed a decorative system of ribbons, medallions, and garlands, a style which is still known by the name of the brothers Adam. It is well adapted to stucco work for ceiling and mural decorations where the desired effect is niceness rather than strength. All of its motifs were taken from Classical art, and their Greek spirit was retained as much as possible. In order to avoid a Baroque effect, the moldings were simplified and made more dignified.

Many important public buildings were constructed in London at this time, such as the Exchange, the British Museum, the Church of St. Pancras, and some of the edifices fronting on Trafalgar Square.

In the countries of central Europe the Neoclassical reaction developed in a very natural manner. We have not the space to cite even a few of the



Venus teaching Cupid to read. By Falconet. Metropolitan Museum of Art, New York.



"Diana at the Bath." By Dalou. Metropolitan Museum of Art, New York.

many and important structures which were built in Germany and Austria at this time. We mention only the Rathaus at Baden, the Königskolonnaden and the Brandenburg Gate at Berlin, the Museum of Cassel, and the Glyptothek at Munich. The new architectural influence spread even to Russia. In the Palace of the Hermitage in Leningrad we see Atlantean supports, like those of the Temple of Jupiter at Agrigentum. The rather ugly Cathedral of the Virgin of Kazan in Leningrad was also erected in the Neoclassical style.

In Spain the Classical revival began in the reign of Charles III. The Toledo Gate and the Alcalá Gate in Madrid have almost nothing of the Baroque in them, and in the time of Charles IV the Baroque was banished



"Rape of the Sabines." By David. Louvre, Paris.

forever. At Aranjuez the Casa del Labrador, built for the Prince of Asturias, was entirely decorated with themes taken from Pompeii.

Antique statues became abundant, and on these the Classical revival of sculpture was largely based. It was toward this art that Winckelmann's studies were chiefly directed, and Schlegel later affirmed that the only way to a complete understanding of Greek literature was through the appreciation of the beauty of the Classical statues. Great men of the time, like Napoleon and Wellington, and even famous scholars, were represented in nude portrait busts, in which the eyes were carved without pupils to give them an even more Greek appearance. Of the many sculptors of this time only two names have survived the changes in the taste and the condemnations of the critics: the Danish Thorvaldsen and the Venetian Canova.

Thorvaldsen worked in Rome for a long time. His well-finished and polished marbles are not lacking in perfection of line and have a certain restful charm. They are faultless, but they represent no great innovation.

Canova was of a different temperament. A typical Venetian, he preserved Titian's and Giorgione's feeling for beauty. But like all Neoclassical artists, his work was deliberately inexpressive. Even his beautified goddesses and cupids seem to be living beings turned to stone, instead of marble statues into which the artist has breathed the breath of life.

The painters of the Neoclassical group are still less interesting than the sculptors. The first, Mengs, is a pedantic artist of international reputation. That so mediocre an artist should achieve such fame reveals the low estate to which painting had fallen at this time. He traveled a great deal and worked in many of the European courts. His method, like that of the other Neoclassical painters, was eclectic. His technique was to employ ancient marble statues as models for his paintings.

After so unfortunate a beginning, France produced a great artist, Jacques Louis David, who was born in Paris in 1748. He was a pupil of the Academy and a winner of the coveted Prix de Rome. During the Revolution he was associated with

Marat and Robespierre, and as a member of the Convention he voted for the execution of his former patron and friend, Louis XVI. He organized the Republican festival in honor of the "Supreme Being."

With Napoleon's rise to power, the painter, inspired by his study of the Classics, saw in the Corsican leader one of the heroes of antiquity. In honor of him he painted some of his most famous pictures, including "The Coronation" and the "Distribution of the Eagles," now in the Louvre. Once the artist is said to have asked Napoleon to take a certain position so that he might achieve as good a resemblance as possible. "Resemblance?" cried the Emperor. "Why, no one is interested in seeing the likeness of a great man. It is his genius that the world wishes to see through his portrait. Alexander certainly never sat for Apelles."

After the banishment of Napoleon to Elba, David remained in Paris unnoticed by Louis XVIII. During the Emperor's brief return to power, the artist was one of the first to sign the act excluding the Bourbons from the French throne. With the final downfall after the dramatic Hundred Days, no course was left to the great artist of the Napoleonic epic but to go into exile. He died in Brussels in 1825. Today David's great historical compositions are not popular, for our ideas of decorative painting have changed. We prefer softer tones, harmonious grays which suggest a greater flatness of the wall surface. We subdue such painting to the architecture of which it is the embellishment. The painter's portraits have survived the test of time much better, for he was a really great portraitist.



Countess Daru. Portrait by David. The Frick Collection, New York.



Mademoiselle du Val d'Ognes. Portrait by David. Metropolitan Museum of Art, New York.

The fashion may change in another generation, and his powerful and dramatic historical scenes come into favor again.

David had many pupils and followers. His influence is seen in the work of Madame Vigée-Lebrun among others. She was born in 1755. A pupil of Greuze, she was for a time the favorite painter of the Court of Louis XVI; but when the Revolution came, she left France and spent many



Portrait of the artist and her daughter. By Madame Vigée-Lebrun. Louvre, Paris.

years in Italy, in Vienna, St. Petersburg, and London. Everywhere she went she was well received and painted many portraits. In St. Petersburg alone, according to her memoirs, she painted no less than forty-seven. She had a remarkable ability to catch her sitters at their best, and her portraits are charming. She died in 1842.



The Empress Josephine. Portrait by Baron Gros. Louvre, Paris.

David's three most famous pupils were Gérard, Gros, and Ingres. Gérard began to work with the master in 1789. At the order of Napoleon he painted a large decorative composition in commemoration of the famous



The Countess of Haussonville. Portrait by Ingres. The Frick Collection, New York.

victory of Austerlitz. Through his connection with the Court he became a person of considerable note. For thirty years his home was a meeting place for artists and intellectuals in Paris; for, unlike David, he was able to make



Butler, maids, valet, and errand boy of the artist. By Hogarth. National Gallery, London.

his peace with the Bourbons, and he even did some work for Louis XVIII.

Gros was only fifteen years old when he entered David's studio. At the outbreak of the Revolution he went to Italy. Later, during the Italian campaign, he became acquainted with Napoleon there. Gros's famous picture of Napoleon with uncovered head, leading his troops in a charge on the bridge of Arcola, is still well known. David feared that Gros might devote himself too exclusively to the Napoleonic epic, instead of painting Classical themes. "Posterity will complain," he declared, "that Gros has not painted a death of Themistocles. What a pity!" In spite of being unable to persuade the pupil to his way of thinking, he turned his studio over to him when he went into exile.

The great rival of Gros was David's third pupil whom we mentioned, Ingres. He was born in Montauban in 1780. It is said that he saw some copies of Raphael's pictures at Toulouse and thereupon resolved to devote his life to painting. He went to Paris, entered David's studio, and won the Prix de Rome in 1801. That year the government did not have the funds to send the prize winner to the Eternal City; and it was not until 1806 that

Ingres was able to make use of his scholarship, which was for a period of six years.

In Rome he painted some of his most famous pictures, all in a purely academic style. To him good drawing was the essential thing. "Drawing," he said, "is everything. A good draftsman will always be able to find the color which corresponds to the character of his work." He also felt that the themes of antiquity had a universal application. "Has the soul of man, by any chance, changed since Homer's time?" he asked. His portraits, however, are better than his pictures of allegorical subjects. Ingres alone would be a sufficient justification for the Pre-Raphaelite reaction. If having Raphael for a religion could produce nothing better than Ingres, we must admit that it did not amount to much. His famous painting, "*La Source*" (The Fountain), is said to have taken more than forty years to complete, for he was always retouching it.

The antecedents of English portrait painting are to be sought in the work of foreign painters, particularly of Van Dyck. Sir Joshua Reynolds is said to have visited Gainsborough just before the latter died. When they parted, Gainsborough said, "Good-bye, till we meet in the hereafter and Van Dyck is in our company."

Van Dyck's influence must have been a strong guiding force to keep the English school from following the more anecdotal and natural manner of William Hogarth, who was the first great personality of English art. This sturdy English painter protests against dark and obscure painting both in his writings and in his engravings. He shows little taste for the "shiploads of dead Christs, Holy Families, and Madonnas" painted by the imitators of the illustrious Italian painters and imported into England. Hogarth declared that he was not disposed to turn his studio into a portrait factory, although he was much disappointed that his contemporaries did not recognize in him the great painter and satirist that he undoubtedly was, but rather regarded him as a preacher of illustrated sermons.

He created a new type of paintings, which he called



"Shrimp Girl." By Hogarth. National Gallery, London.



"Mrs. Siddons as the Tragic Muse." By Reynolds. Henry E Huntington Art Gallery, San Marino, California.

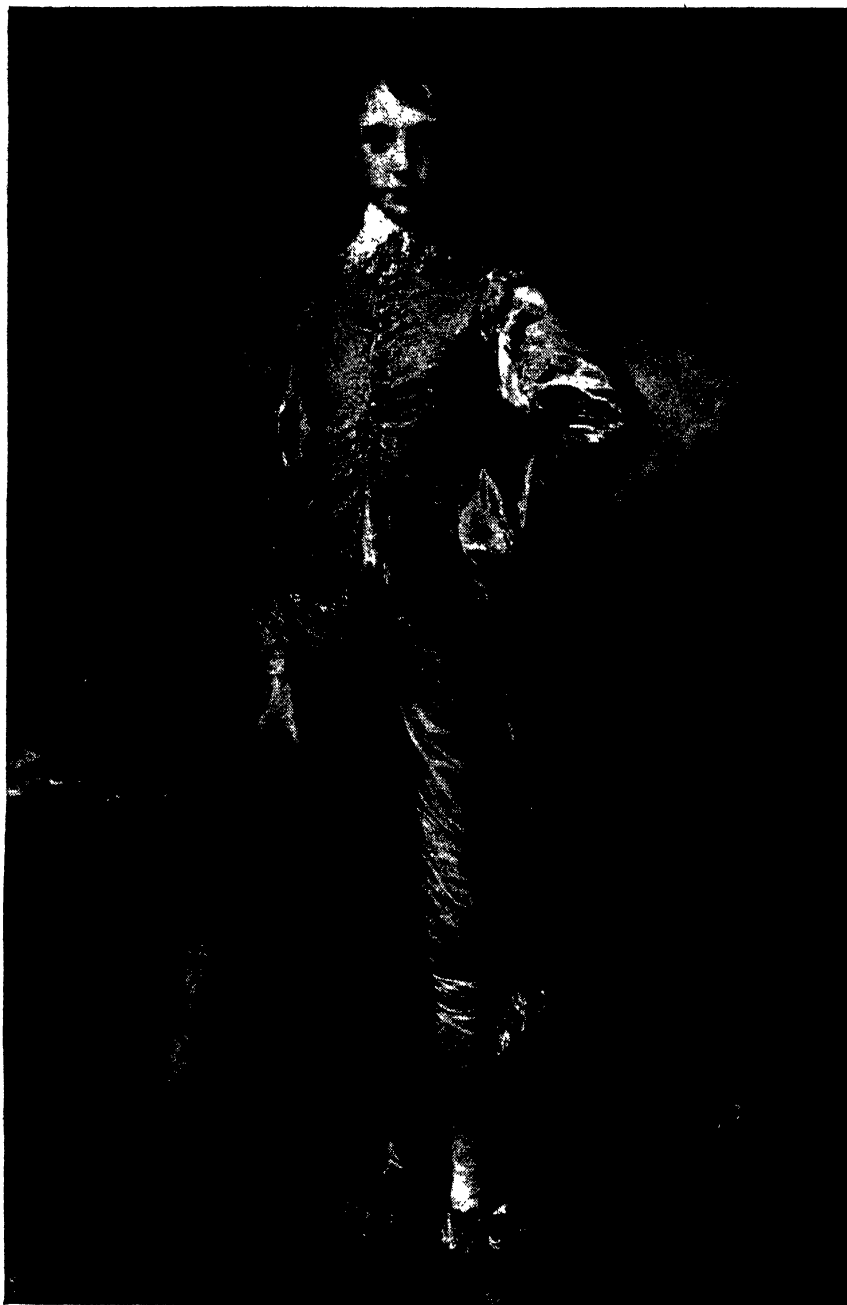


"Promenade in the Mall," By Gainsborough. The Frick Collection, New York.

"small conversation pieces." These were in series of from four to six little pictures executed with penetrating realism. The first set was "A Harlot's Progress." This was followed by "A Rake's Progress," and the third series was "Marriage à la Mode." These series were popularized through engraved reproductions, and even today they are frequently seen in the rooms of far-away cottages of the British Isles and the colonies.

Hogarth's art comes under the heading of illustration perhaps more truly than under any other category. His color is not rich; he often depicts the lower classes, and his emphasis is frequently a shade too much on the side of moralizing. The effect of these paintings and engravings was wholesome, however. Hogarth was certainly more of a humorist and satirist than an artist. To his credit be it said, however, that he used his art for satire without debauching the art. Hogarth wrote an *Analysis of Beauty*, but his paintings and engravings give us a better insight into his philosophy. He was a marvelous observer and found on the streets many of the types which appear in his pictures.

Sir Joshua Reynolds was twenty-six years younger than Hogarth. He was the son of a clergyman who was a schoolmaster at Plympton, and he was



"Blue Boy." By Gainsborough. Henry E. Huntington Art Gallery, San Marino, California.

destined to enjoy the patronage of a number of wealthy friends. For a time he studied in London. Then he went to Italy for three years. There he learned to admire Michelangelo, to whom he remained loyal throughout his long and prosperous career. Reynolds' life was very different from that of the famous Italian, for his energies were wholly devoted to portraiture. Upon his return to London he was much in demand and soon became the fashionable portrait painter of the aristocracy. The King and members of the Court ordered their portraits. Reynolds became wealthy, was knighted, and moved into a house on Leicester Square, where he kept servants



"Lady Hamilton." By Romney. The Frick Collection, New York.

resplendent in silver lace. The painter rode about London in a gilded carriage, and each year charged higher prices for his work. A head alone was worth twenty guineas, and a full-length portrait one hundred and fifty.

In spite of his ostentation, Reynolds continued to be a great artist, and his genius was always a noble one. The most gifted men of the city met at his house, among whom were Dr. Johnson and David Garrick. Such famous women as Nelly O'Brien, Mrs. Robinson, and Angelica Kauffman sat for their portraits. Sir Joshua was elected the first president of the Royal Academy. From all the accounts we have of him, he seems always to have been affable and even tempered, an English gentleman in every respect. He never married. At his death in 1792, he was buried beside Sir Christopher Wren in St. Paul's Cathedral.

In addition to his paintings, Reynolds' treatises are a contribution to art history. He preached the doctrine of the "grand style" of the Italians. This was heroic painting with subjects taken from Classical sources, mythology and religion, to be treated in a lofty manner. The contrast in his work is evident. With the exception of a number of compositions, such as "Mrs. Siddons as the Tragic Muse," his successful paintings were all portraits. Many of them were studies of English women of delicate complexion, whom he always enveloped in an aristocratic atmosphere. In the background he painted either an idyllic landscape or a large curtain. Sometimes the subject was caressing a horse; sometimes standing beside a pedestal, an antique marble, or a fountain.



Portraits of Major General Charles Reynolds and Alexander Fraser-Tyler. By Raeburn.
Private Collection. Edinburgh.

Sir Joshua did not merely preach the grand style to the students of the Academy, but to some extent practiced it in his portraits of the ladies of the time. The letters of Lord Byron tell us of the aesthetic perversion of these eighteenth-century English beauties, and there could not have been much of the heroic feminine in London drawing rooms for the artist to portray.

About this time another great English portrait painter appeared whose life turned out to be somewhat similar to that of Reynolds. This was Thomas Gainsborough, the son of a provincial middle-class family. For a number of years he painted portraits in London with mediocre success. Then he married a young lady named Margaret Burr, who brought him a dowry enabling him to move to Ipswich and lead a leisurely life. As the years went by, Gainsborough grew more ambitious and moved to the fashionable resort of Bath. Here he made the acquaintance of persons of importance, and his studio was soon crowded with visitors. He became rich and finally decided to move to London. It was not long before he was summoned to the Palace, and during the next nine years he was called some fifteen times to paint the portraits of the King and various members of the royal family.

Gainsborough and Reynolds are recognized indisputably as the two great masters of the period. Although they were not jealous of each other, they

were so different that their tastes and temperaments seldom met. Gainsborough was the more reserved individual and was more interested in his family. Reynolds, on the other hand, was more socially minded and more popular. Today Gainsborough is more appreciated, for his portraits reveal the character of his sitters in a manner not found in Reynolds' more staged poses. His use of color is typically English. During the Neoclassic revival in other countries color had been greatly neglected, but the English were always interested in showing colors with their own peculiar lighting.

The third great English portrait painter of the time was Romney. For some years he enjoyed a reputation which threatened to eclipse that of the other two. He was the son of a countryman. He married young, and everything went well until ambition took him to London. His wife and son remained with his father, and from that time on he saw them only occasionally until late in life when he came home to die. After his establishment in London he visited Paris and Rome, returning later to settle in Cavendish Square, London, where he continued his successes as a portrait painter. Romney was an extraordinary colorist and had remarkable ability to endow with great charm the women he painted.

At the height of his fame he fell in love with Emma Hart, a girl of great beauty. He painted her many times in different poses. His love for her was mixed with aesthetic admiration, for she was an admirable model. She was reckless and extravagant, however; and her guardian, the Hon. Charles Greville, gave her over to his uncle, Lord Hamilton, then ambassador at Naples, who later married her. Her subsequent affair with Admiral Nelson is a chapter in English history. Her relationship with Romney was disastrous for the painter and had much to do with shattering his already weakened health. Romney was unstable, and his painting uneven; but in their freshness and skilful handling his portraits of Lady Hamilton are still unsurpassed.

Between Romney and the following generation, represented by Lawrence, stands the delicate Hoppner, who has not yet had the recognition he deserves. At the same time in Edinburgh, a single great figure appeared in Raeburn, who was able to immortalize on canvas the vanishing aristocracy of the



Lady with a coral necklace. By Hoppner. Metropolitan Museum of Art, New York.



"Pinkie." Portrait of Miss Sarah Moulton Barret. By Sir Thomas Lawrence.
Henry E. Huntington Art Gallery, San Marino, California.



The Calmody children. Portrait by Sir Thomas Lawrence. Metropolitan Museum of Art, New York.

Highlands. He has left us a precious treasure in the portraits of the clan chieftains in their kilts, those friends of Burns and future colonizers of Canada and Australia.

A portrait painter of the last part of this period was Sir Thomas Lawrence. Although he was somewhat more modern, he did not have the vigorous genius of Reynolds, Gainsborough, and Romney. His work is more delicate, subtle, and effeminate. It is said that in his youth, the actor Garrick asked Lawrence whether he would rather be a painter or a comedian. All his life he was the victim of the passionate affection he awakened in women. Lawrence was elegant, discreet, and handsome. He achieved his triumph twenty years after Hogarth had died, and six years before the death of Reynolds. Indeed, there was now little competition. In spite of his weakness, the English aristocracy can hardly be reproached for



"Arundel Mill and Castle." By Constable. Toledo Museum of Art.

the favor bestowed upon Lawrence, for he was a great artist. His canvases have a pearly gray tone rather than the warm tones and heroic coloring of Reynolds'. From his backgrounds of silvery white clouds stand out the radiant complexions of the English women of his time. His sitters are always portrayed more naturally than those of Reynolds. Lawrence has always been considered a great painter, though inferior to other portrait painters of the English school. It may be truthfully said that when he succeeded he displayed the talent of a genuine artist, superior even to Reynolds and Gainsborough.

Contemporary with Reynolds and Romney was one of the most curious of geniuses, William Blake. He was born in 1757, the son of a moderately prosperous Irish hosier in London. His education in the ordinary sense of the word was very scant. He was allowed to wander about the countryside, and he read philosophy, wrote poetry, drew pictures, and dreamed dreams. As a young man he was taken by his father to the first meetings of the London Society of Swedenborgians and was introduced to a realm of mystical thought, which influenced him through his whole life.

Both in his poetry and in his painting Blake expressed the longing for a better world—a golden age such as that which existed before the dawn of history, or the one that Swedenborg foresaw. He was a romanticist before the birth of nineteenth-century romanticism. It seems quite natural that Blake hated the aristocratic portrait painters of his time, with their



"Slave Ship." By Turner. Museum of Fine Arts, Boston.

worldly ambitions. He speaks of them as "Sir Joshua and his gang of cunning hired knaves." And again, he says, in his annotations to Sir Joshua's *Discourses*, "Reynolds and Gainsborough blotted and blurred one against the other and divided all the English world between them."

Through his whole life and through all his work one thread of thought was uppermost. He repeated it over and over again. "The good life is the creative life. England suffers because art is not valued; and art is synonymous with the creative life. This world of Imagination is the world of Eternity. It is the divine bosom into which we shall go after the death of the vegetated body. . . . To live the life of self-expression is to be saved. The foundation of the empire is art and science. Remove them or degrade them and the empire is no more. Empire follows art and not vice versa as the Englishmen suppose."

To John Constable, born in 1776, we owe the founding of the English school of landscape painting. His great admiration for the landscapes of Gainsborough implies that he was influenced by the work of the earlier painter. He calls the paintings of Gainsborough soothing, tender, and affecting, and finds them very expressive of the different moods and aspects of nature. He found in his canvases "the stillness of noon, the depths of twilight, and the dews and pearls of the morning." "On looking at them" Constable says "we find tears in our eyes, and know not what brings them.

The lovely haunts of the solitary shepherd, the return of the rustic with his bundle of wood, the darksome lane or dell, the sweet little cottage girl at the spring with her pitcher were things he delighted to paint, and he painted them with exquisite refinement."

In Constable's landscapes, however, there is a ruggedness and an interest in nature for itself that strike a very different note. He was one of the first to paint out of doors and to study nature at first hand. The result is a naturalism which was not achieved before his time. His courage in going contrary to tradition was not at once rewarded by the recognition of his fellow countrymen. At first he had more admirers in France than he had in England; and the Barbizon painters were influenced by his experiments in naturalism.

Another English painter of note was Joseph Mallord William Turner. He was a strange and secretive kind of man, a sort of Dr. Jekyll and Mr. Hyde. He used to disappear for long periods of time. He had a fixation on Claude Lorrain, whose work he set himself to excel. He even composed his *Liber Studiorum* to better Claude's *Liber Veritatis*. His jealousy of other artists was great, and his affairs with women were notorious. The extravagances of his personal life perhaps made him look toward a land of iridescent colors and strange mirages such as we see in his paintings. Much of his art is flamboyant, rhetorical, and theatrical; there is also much that is lyrical and vividly imaginative.



"The Wise and Foolish Virgins." By William Blake.
British Museum, London.



"Lion Hunt." By Delacroix. The Art Institute of Chicago.

ROMANTICISM IN ART

(1825-1875)

IN THE preceding pages we have talked a great deal about the return to the antique, the revival of the Greek and Roman, the renaissance of ancient beauty. Classicism, in this longing for the things of the past, already begins to verge on Romanticism, which frankly is nostalgia for distant places and other climes. It might be noted again in passing that the artists with the excuse of re-establishing the canons of antique beauty created an entirely different type of beauty, one in which they had put a great deal of themselves.

The Romantic artists put even more of their own longing into their works. In fact, they were motivated mainly by a desire to escape into another land more beautiful or more dramatic than the one in which they lived. The artist of the Renaissance was limited in his subjects, but the Romantic had a boundless range: the romantic lands of the Orient, the deserts, primitive peoples, the Middle Ages, the Crusades, and the Saracens. Besides these the artist had within him the whole world of imagination and



"Bark of Dante." By Delacroix. Louvre, Paris.

his own wild passions untamed by conventions. Freed now from the fetters of the Classical past, he turned to the expression of this rich, new world.

Romanticism affected literature earlier than it did the plastic arts. Architecture and painting first caught the contagion, but sculpture resisted longer. Not for nothing had the Renaissance and the Neoclassic revival been based on the antique marble statues. Sculpture bore the heavy imprint longer than the arts less closely related to the traditional source of inspiration.

Architecture of the nineteenth century manifested its Romantic tendency by a rehabilitation of the Gothic style. It may seem strange in years to come to look back on this as a Gothic period, but it was natural after the upheaval of the Napoleonic wars and the suffering before and during the Revolution that people should want to forget all the unhappy associations and return to styles created long before their time. Chateaubriand sang the beauties of the Gothic cathedrals, and Victor Hugo wrote his *Notre Dame de Paris*. Then appeared Viollet-le-Duc, the great apologist of the medieval style. He proclaimed the Gothic to be entirely rational with the source of its beauty in the logical adaptation of its different parts to the thrusts and strains of the building.

It is quite evident that there was more or less reason in Viollet-le-Duc's



"Massacre of Scio." By Delacroix. Louvre, Paris.

theory. In nature we see the origin of the most beautiful flower in the needs of the plant. On the other hand, how often in art do we see beauty growing out of something that is not in the least reasonable! Viollet-le-Duc admired the Classical beauty of ancient buildings, but he loved the Gothic. He was a good archaeologist, and the good taste of his many restorations in France compensates for his pro-Gothic exaggerations. His pupils were inadequate to interpret his ideas and committed many crimes in the name of the Gothic. Most of them lived in the provinces and did not have a chance to travel and study as their master had. They were simply pedants on the subject of mechanics and rational construction.

In England the partisans of the Greek revival did not surrender without a struggle. For twenty years the war raged between the two styles. At the head of the Neoclassical school was Cockerell, an archaeologist and a true lover of Greek beauty. The Gothic enthusiasts were led by Pugin,



"Head of Orpheus." By Gustave Moreau.
Louvre, Paris.

who heaped reproaches and insults upon the heads of his opponents. In spite of his violent methods, Pugin won over many followers. The influence of this group was so strong that when the competition for the Westminster Houses of Parliament was announced, one of the conditions was that the style of the buildings was to be Gothic or Elizabethan. Charles Barry, the architect of the Travellers' Club and the Reform Club in Pall Mall, both buildings of Classical style, won the commission. Notwithstanding his Neoclassic leanings, his Gothic plan turned out to be a very happy one. Fully conscious of the importance of this work, he achieved one of the most noteworthy structures of modern Europe. His style, or perhaps rather his ideas, were imitated not only in the other European countries, but also in the British colonies.

The Neoclassical tradition was not defeated, however. Only a year later

St. George's Hall in Liverpool was built in the good old Neoclassic style. But this was doomed to defeat eventually, for Sir Walter Scott with his medieval romances and later Ruskin and the Pre-Raphaelites all worked for the formation of a new pointed style. One real difficulty which militated against its universal adoption was the fact that the Gothic style was sometimes inadequate for the requirements of a building. It was possible to build a modern Gothic church, a city hall, or even a parliament building, but how could a Gothic theater or stock exchange be constructed? Inevitably a certain amount of eclecticism crept in. The style employed of course depended somewhat on the temper of the architect. One day he might build a Gothic residence, and another he might construct a club building made up of Classical elements. Writers of treatises on architecture encouraged this tendency with their "half-baked" philosophical discussions of the different styles. Charles Blanc, for example, denounced Egyptian architecture with its horizontal lines as suitable only for a pantheon. He said the Gothic was a lofty style and consequently better adapted to religious architecture. As though the Madeleine were not also a temple! There were the vague ideas of Hegel, misunderstood by the Academicians of France, which spread to every part of Europe, and which encouraged build-



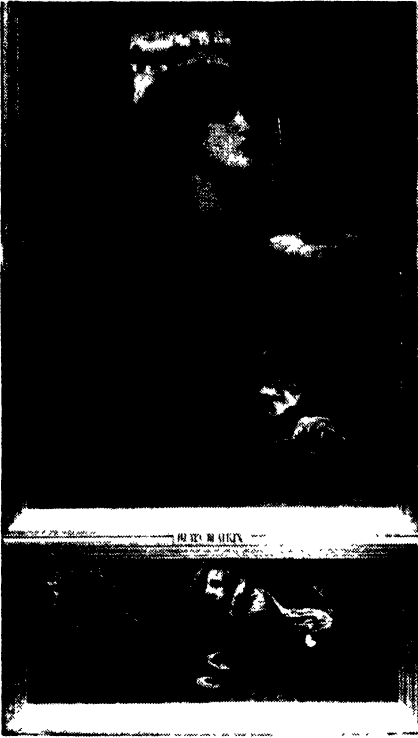
"The Battle of Solferino." By Meissonier. Louvre, Paris.

ings in different styles. The architects, however, did not use any of them well.

Such gross mistakes could lead only to stupefaction or to insanity, and it led to the latter. People of discernment began to be uneasy. To employ styles eclectically was after all absurd. A style is not merely a repertory of forms; it is a living thing which cannot be brought to life a second time. The initiators of the Neoclassical Greek revival attempted to resuscitate Classical art, it is true. But we have seen how far they were from the real Greek. Likewise, we may say that the modern Gothic was neither Gothic nor modern. And besides, it had to compete with other styles.

A modern style was required, but the attempt to create it artificially was grotesque. One French architect, Henry Sauvage, thought he had discovered the source of the new style in the trunks of trees. "Until now," he says, "we have used only flowers and leaves for decorative purposes; the trunks of trees with their curves can also be beautiful." He covered the façades of his buildings with sticks. There were architects who built only in undulating lines. Some of them wished to base the modern style on mechanical forms of highest efficiency, catenaries, and parabolas, while others employed rectilinear metallic elements. The latter were really the creators of a new type, the first important examples of which were the buildings of Darmstadt, Vienna, and Munich. Here the best of the new types were arbitrarily created. Whether or not we admire the new style, it was at least efficient. Out of it is growing today the new reinforced concrete architecture, which is already developing original forms of both grace and beauty.

In the middle nineteenth century, Europe required large buildings, and some of them turned out to be very creditable. In Paris, we might cite the Opéra, and the Palais de l'Industrie in the Champs-Élysées; in London,



"Beatrice." Typical Pre-Raphaelite painting. By Dante Gabriel Rossetti. The Art Institute of Chicago.

the St. Pancras station, and the hotels on the Strand and Regent Street; in Brussels, the Bourse and the Palais de Justice; the Börse and the Reichstag in Berlin; the railway station in Frankfurt; the Banco de España in Madrid; the Sagrada Familia in Barcelona; and the magnificent monument of Victor Emmanuel in Rome. These are perhaps the most interesting works of the nineteenth century in Europe.

Théodore Géricault, the forerunner of Romanticism, was a talented artist. He was born in 1791 and died in 1824, leaving behind him a few canvases which brilliantly introduced the new spirit. He was a native of Rouen and went from there to study in Paris. At the age of twenty-one, in 1812, he created a sensation at the Salon with his "Officer Mounted on a Spirited Horse." This picture, which now hangs in the Louvre, is still interesting and is considered a fine piece of painting; but at that time, when French painting was dominated by David and the Neo-

classicists, it was extraordinary as a radical departure. "The Raft of Medusa" is probably his best-known picture. Its influence was great on the new trend of painting. Géricault's early death dealt a fatal blow to the Neoclassical movement.

Delacroix was greatly influenced by Géricault, and he put the new movement firmly on its feet. Born at Charenton near Paris, Delacroix was encouraged by Gros to devote himself to painting. In 1822 he exhibited his "Bark of Dante" with great success, for it was bought by the State for 1200 francs. It now hangs in the Louvre. Then followed the "Massacre of Scio," "The Taking of Constantinople by the Crusaders," the "Interior of a Harem," and other paintings of a Romantic nature.

The Neoclassicists criticized Delacroix until his death. Ingres met him one day in the Salon, where both were exhibiting works. "Be careful with your drawing, Monsieur Delacroix," cautioned Ingres, "drawing is honesty in art." Delacroix replied that his aim was to achieve beauty through color, to which Ingres retorted that where there was good draftsmanship there was bound to be good color, the form commanded the color. To Meri-

mée, Dumas, George Sand, and Musset, Delacroix was a great artist. The Impressionists considered themselves the heirs of Delacroix, but as a matter of fact their aesthetic principles were entirely opposed to his.

Let us see in what the revolution of Delacroix consisted. In the first place there is his subject matter. He no longer painted goddesses and nymphs, but living human beings; and he represented them in moments of emotion, using some historical event as a pretext. In the same manner Victor Hugo and Schiller used Mary Stuart, Don Carlos, or William Tell as subjects of their romantic dramas. Delacroix' second aim was not to produce beautiful nymphs or intellectual compositions like David's apotheosis of Napoleon, but to express pain, hate, or some other intense feeling. And how fatally, in subsequent painting, literature, and sculpture, that emotion was to become sentimentality!

The abrupt break with academic Classicism opened a new way to art, the way of feeling, and not merely thinking. Delacroix' writings reveal much of his enthusiasm for life itself, for the vivid and tragic realities of existence. Expressive and strong, his art was to bring to all Europe a liberation of the spirit and open anew the door leading to a true communion with nature and a genuine contact with passion and reality.

Not all temperaments were friendly to the sound influence of the art of Delacroix. Before these "tempests of tragedy, lakes of blood, and bad angels," as Baudelaire named them, many a spirit looked back with longing to the idyllic pictures of the eighteenth century or to the cool tranquillity of reasonable Classical art.

Romanticism and Classicism both searched for the rare and great, despising the daily and commonplace which was to interest later painters. But there was a difference of emphasis. Battle scenes are subjects for both the Romantic and Classical painters and writers. The glorification of the war hero was sung by Byron, Stendhal, and Schiller. But the Romanticists did not picture the triumphant king or the cold panorama of a battle field.



"The Thinker." By Rodin. Metropolitan Museum of Art, New York.



"Awakening of Man." By Rodin. Metropolitan Museum of Art, New York.

Instead they showed the dying soldier with his hand pressed to his bleeding breast, the lands devastated by marching battalions, the dead lying on the blood-soaked ground beneath a pitiless sky, and sleeping soldiers in a military encampment dreaming of victory. The emphasis was on the pathos, on human suffering, rather than on glory. The most able masters of this type of painting were Meissonnier and his pupil, Detaille.

Meissonnier also painted genre pictures, which evidenced a return to the eighteenth-century taste that still lingered on. The influence of this anecdotal type of painting was as detrimental as it was strong. In spite of the mediocrity of his subjects, however, Meissonnier produced a few admirable works in which he did not slavishly subject himself to the theme.

During the entire nineteenth century Germany echoed with more or less intensity the artistic tendencies of France, although to a large extent it kept its national character. Von Schwind, a painter of medieval scenes, led the Romantic movement. Inspired by Dürer and Holbein was another Romantic painter named Rethel. His "Dance of Death," woodcuts dealing with revolutionary subjects of 1848, are interesting from an artistic as well as a political standpoint.

During the early part of the century an idealistic school developed, whose members called themselves

Nazarenes. Like the English Pre-Raphaelites, they attempted to return to the early Renaissance and took Perugino, Francia, and the young Raphael for their models. Like all who attempt to work upon an intellectual formula, they were cold and mediocre colorists. Their leader was Overbeck, who spent his entire life in Rome. Others among them were Cornelius and Schadow.

Historical and military painting also developed in Germany in response to the French movement, and was animated by the same formal spirit. The most distinguished exponents of this school were Menzel and the portrait painter Lenbach. Menzel was a sincere and gifted artist who illustrated the times of Frederick the Great and his own Bismarckian period. Lenbach has immortalized on canvas the expressive faces of the great Germans of his time.

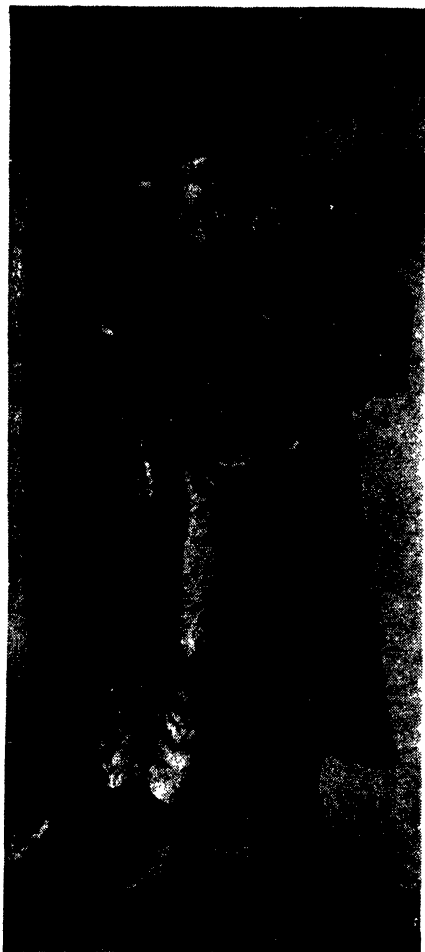
In addition to following French influences, the Germans developed some native tendencies. Fritz von Uhde, a true German, painted with a realism that was possible only in a Protestant nation. His rather superficial canvases depict themes taken from sacred history in settings of his own time. Von Uhde achieved a wide popularity and came to influence even some of the French painters.

The German Swiss, Arnold Böcklin, was a thoroughgoing Romantic, although he painted Classical themes. His canvases are peopled with nymphs, sirens, and centaurs, with a new and modern paganism. He liked to paint subjects of the time of Theocritus or Vergil, but in sentimentality he was quite far removed from them. Böcklin's works arouse enthusiasm. If they seem to strain for effect, they reveal at the same time a powerful imagination and an extraordinary knowledge of drawing.

In England in the middle of the century the Pre-Raphaelite Brotherhood was formed by three young artists, Holman-Hunt, Rossetti, and Millais. Ruskin invented the name for this group of men who were tired of the sentimentality of their day and wanted to go back to the days before Raphael. Their ideal was to represent things as they were or as they seemed to be, but to abandon every modern convention and rule of painting. It was not the idea of the Pre-Raphaelites to turn to an archaic and primitive affectation. They desired a freedom that was no longer considered permissible. Their doctrine has been very generally misunderstood, and a host of pedantic and affected imitators have discredited the name, Pre-Raphaelite, just as Raphael's fol-



"The Aged Mistress" of François Villon's "La nuit près de la chandelle." By Rodin. Metropolitan Museum of Art, New York.



"The Puddler." By Meunier. Metropolitan Museum of Art.

lowers did the name of the master.

The real Pre-Raphaelites were not great painters, but they were earnestly concerned with beauty. They stirred England more by their manner of living and writing than they did by their paintings. The man who was regarded as the leader of the school was Dante Gabriel Rossetti, the son of an Italian teacher at Oxford. After a long search he discovered his type of feminine beauty in a certain Miss Siddal, the apprentice of a London dressmaker. Her mouth became classic in England, through the pictures made of her by Rossetti and a fellow artist, Burne-Jones. Later she became Rossetti's wife but died two years after. Her young husband was so overcome with grief that he put into her coffin a manuscript of his poems. After ten years, with Rossetti's permission, these were recovered and published. The whole edition was bought up in a few days by a curious public.

One of Rossetti's friends says of him: "There was a vagueness, a dreamy languor in much of his early work. He lived in a world of ideality, and followed the gleam, as Tennyson puts it. He was not an imitator of reality, nor an artistic photographer; rather, he brought the light of the ideal into all he saw of the real. In

that glorious atmosphere his pictures were made and etherialized. And yet he was so natural, so true to nature at its highest, that in him the two tendencies, the real and the ideal, were superlatively combined." This praise of one of its members may be taken as the judgment of the whole school. What is meant by "nature at its highest?" It means, simply, sophisticated compositions. Burne-Jones used to say that he was born at Birmingham, but that Assisi was his true birthplace. This trick of second birth does not always work in painting, and the contemporary French Realists would have objected that there is plenty of beauty in Birmingham and London for a man with open eyes, without going back to the time before Raphael.



Jaguar devouring a hare. By Barye. Brummer Collection. New York.

As we said earlier, sculpture changed less rapidly than did architecture and painting. The first Romantic sculptor, a friend of the Romanticist Delacroix, and as great as he, was Barye. He was an incomparable sculptor of animals surprised in action. For Barye the unreal world sought by all the Romantics was neither in distant lands nor in the sentiments of a melancholic generation, but in the kingdom of the animals. The beasts revealed to him a much better life than did the world of men. The few statues he made of people show them in animal-like poses. His archer bending the bow has the same taut muscles as the lion who is killing his prey. How grand is his work! How sincere, noble, and efficient is this sculptor to whom the world has not yet given due credit! Barye's personality has been obscured by Rodin's, because man is more interested in the sentiments of man than in the simple life of wild creatures.

Rodin, like Leonardo, is an amoral artist. For him nothing exists except form. To some it may seem that he caresses the human body with a passion that is only the grossness of a satyr; but to the more initiated it is an exalted love of form. Rodin's was a rather eccentric personality. He had three studios, and they were filled with great sculptures, some of them never completed. This bearded "prophet of pantheism" drew the attention of his contemporaries with his polemics and discussions perhaps almost as much as he did with his works. Movement, he says, is the transition from one attitude to another. Figures, therefore, should not be confined to a predetermined position. He considers that his sculpture of figures is more natural than an actual plaster cast would be, and that the image of the model in his memory is better than the model itself seen with his own eyes.

But Rodin's best defense is his marvelous knowledge of form. His idio-

syncrasies find justification in the beauty of his works. He understands pain and man's struggle both with himself and with the exterior world, so characteristic of modern times. But many of Rodin's works are exceedingly sugary. Other works are coated with a glaze that veils the form. This milky effect has little appeal today, when things are built sharply, clearly, and unaffected.

Another group of Rodin's works falls into the opposite mistake. He strives to express manly vigor, likes to make the figures walk, and tries to show those figures as thinking or preaching. Again the form is put to the service of some idea which ought to be subservient to it. None of the works of Rodin show that mistake more clearly than does the so-called "Thinker," which has become an almost indispensable adornment for entrances to libraries and convocation halls. The Thinker sits on a rock, rests his chin on his right hand, frowns, and bends his back in pensive mood. Even his toes are contracted. His whole organism is in a state of thinking. It is dramatic, but this kind of drama does not appeal to the "Moderns." Compare "The Thinker" of Rodin with "The Thinker" of Michelangelo. In the latter the subject sits in dignified composure and gently holds his head in calm meditation as befits a philosopher.



"Hand of the Creator." By Rodin. Metropolitan Museum of Art.



"Courbet's Studio." The artist is painting a realistic landscape. Around him are friends and artists. Verlaine, at the lower right corner, is reading a poem. By Courbet. Louvre.

REALISM AND IMPRESSIONISM

(Nineteenth Century)

AT LAST the artist began to look at the world around him, not to make of it a setting for his sacred subjects or a stage for nymphs and heroes, but to study it for itself. The landscape became the principal subject of painting from the middle of the nineteenth century on. It was a period of optimism, for the future of mankind seemed assured by the many scientific discoveries. Chemists prophesied a day when explosives would work for man. Pasteur found serums and antitoxins which killed bacteria or rendered them harmless. Mechanical contrivances were coming into use and making life easier. The bicycle and railways made transportation problems lighter. Finally, there was not only hope but also a certain confidence of a better political régime, and an interest in social conditions became a religion. The leaders were Fourier, Robert Owen, Proudhon, and Lassalle.

With this rejuvenated spirit, the artists, who were at that time much interested in political and social progress, looked to Nature as the spirit allied with mankind. She was no longer the savage nature of Rousseau, but a civilized companion, a friend, a generous, compassionate mistress who gave



"Stag Hunt." By Gustave Courbet. Museum of Fine Arts, Boston.

the best and perhaps the only sure joy to men. Society was still backward; politics were corrupt in Europe; officialdom was ugly; the courts of justice immoral and at the service of the rich. Artists, however, troubled themselves little about such matters, with the exception of a few men, like Daumier, who lashed at evil. They thought there was no need for dealing with social reform. Imminent social changes would be taken care of by science.

The reaction against the artificial world of the Romantics was started by Courbet. He boasted of the new Realism. "Painting," he said, "is an entirely physical language, and anything that is abstract, invisible, does not come within its province. The

painters of today (the Romantics) are entirely disassociated from the social conditions that surround us, and their works with their heroic or religious subjects are entirely out of harmony with the spirit of the age. It is nonsensical for painters to dish up themes in which they have no belief. Better paint railway stations, engines, houses, mines, and factories; for these are the saints and miracles of the nineteenth century."

Courbet was consistent in the application of this faith not only to his paintings but also to his life as a citizen. He was one of the members of the Council of the Commune of Paris in 1871. He was sentenced to death but was reprieved at the last minute by Thiers. He continued to expose his beliefs on canvas. His paintings are more Realistic than were the subjects he chose for them. A funeral in the village is the theme of one of his largest canvases. Such simple subjects as the preparations for a country wedding in the bride's house, an encounter of two people passing on the road, a hunter alone in the forest, satisfied him. And yet these innocent depictions of simple life created an uproar when they were exhibited. Meissonier, the painter of caramel soldiers and candied Madonnas, raged before one of Courbet's pictures. "Gentlemen," he cried, "let us forget that he exists!"

It is no longer a question of which shall exist, Courbet or Meissonier. Meissonier is far less well-known today than is the master whose work he scorned. Courbet himself was aware of his victory. "My triumph is not only over the moderns but over the ancients as well." Courbet's painting was done in the studio, with the use of sketches made from nature. As yet there was very little painting actually done out of doors. Even the pure landscape painters who went away from Paris to get closer to nature did not always

paint their final work in intimacy with the out-of-doors.

Corot is one of the best-known landscape painters. He was of peasant stock, but he was brought up in Parisian bourgeois surroundings. His father determined the boy should become a businessman, and until he was twenty years old he worked in his father's dry goods shop, without any enthusiasm. He "wasted" his time at the counter, making sketches and enjoying the company of the shop girls. Exasperated, his father offered him the choice between a large sum of money if he would seriously get down to business, and a small allowance if he insisted on becoming an artist. He chose the small allowance and the life of an artist. He went to Italy and painted in the Realistic manner, very much as Courbet had done.



Self-portrait of Courbet. Museum of Montauban.

It was not until Corot was fifty that he began to paint the lyrical landscapes for which he is so well known. The strong influence of Lorrain is apparent in them. The artist seems reluctant to paint a landscape without figures of wood nymphs or shepherds. The formulas of the Neoclassicist were: "a landscape without inhabitants is not habitable" and "in the foreground put a mass of trees on one side, and on the other a mountain crowned with ruins. In the center there should be a lake or a river which loses itself on the horizon. On the level ground shepherds or nymphs should disport themselves, or a funeral procession or a stately cavalcade should pass."

Corot seems to have respected these formulas almost instinctively, but he introduced a new element which Poussin and Lorrain had not used in their landscapes—the transparency and freshness of the air. Notwithstanding the somewhat theatrical setting with trees projecting at the sides, like the wings of a stage decoration, there is air, the real air that we breathe, passing through the branches. He has described his own sensations. "The painter," he says, "rises at three o'clock in the morning, goes out to the fields, and seats himself beneath a tree; then he waits and watches. Little can be distinguished as yet. Soon the atmosphere begins to quiver, and a breeze comes up to awaken nature. First there is a ray of sunshine, then another, and another. The flowers open. The birds begin to trill, and suddenly the whole world is alive. The sun rises; everything gleams, but softly and gently.



Italian landscape by Corot. The Art Institute of Chicago.

And the painter begins to paint. In the distance the outlines of the hills are lost in the ether. The birds fly hither and thither. A peasant passes mounted on a white nag and is lost in the narrow path. . . And the painter paints . . . paints. Soon there is too much light, too many things are seen; nothing remains free to the imagination, everything is so precise. . . The artist goes to the farmhouse. Everyone is working; he rests and dreams of what he saw in the morning. He dreams of his painting. Tomorrow he will paint his dream."

Corot says he will paint his dream. Where? In his studio, of course. The artist of the following generation painted the landscape in the very place where he dreamed. Some artists, finding it expensive to live in Paris, went to the wilds to live and to paint, where there were no studios, no compositions, no academies.

What Corot taught was earnestly applied by the painters of the Barbizon school. They devoted their lives to landscape painting. Why live in Paris, when one could contemplate nature and enjoy its beauty in the little village of Barbizon at one end of the lovely forest of Fontainebleau? Theodore Rousseau and Troyon had already been there some time when the former wrote, "A new comrade has arrived, who has color, movement, and expression, a true painter." This was Jean François Millet.

The friends at Barbizon, men like Daubigny, Dupré, and Troyon, soon learned what Millet represented. They themselves had gone only halfway. Diaz was still painting landscapes with nymphs and foliage after the manner of Corot. Rousseau was still a Romantic, choosing a tree or a path as the

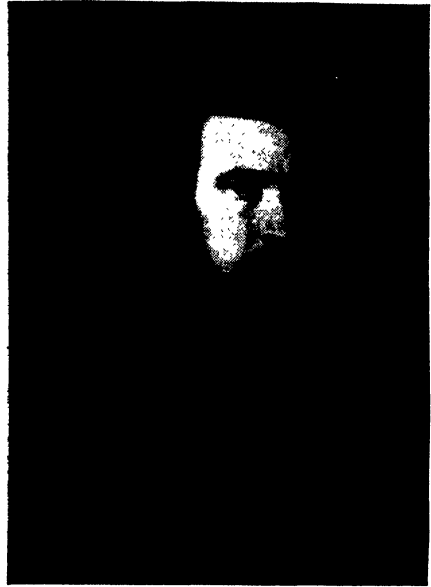
theme, and he was called the Delacroix of landscape. The newly arrived Millet interpreted the life of the fields with a lofty Realism. He was the true painter of the humble peasant.

Millet and Rousseau were neighbors at Barbizon and became close friends. Rousseau, whose means were more ample, often came to the aid of his fellow artist. When the two men died, only a few years apart, they were buried side by side. Corot, who survived them, settled a pension on Millet's widow. There are many interesting stories of the genuine affection that existed among those artists who did their work far from the cafés of Paris.

Millet thought that he felt something in the landscape unperceived by the senses. Once when he came home at night he said he could hear the trees speaking. "I do not understand what they say, but that is my own fault. *Voilà tout!*" On another occasion he wrote: "I wish you might feel the terrors and the splendor of the night . . . the silence and the murmuring of the air! Then it is that one is conscious of the infinite."

And yet, beside this cosmic feeling for the landscape, Millet could paint man also. "It is the human side of art that interests me most," he said, "and it has never presented its happier aspect to me. I do not know where it is; I have not seen it yet. The happiest thing I know is calmness, the silence of the woods and fields."

Millet was not an extraordinary colorist. His painting is somewhat opaque and earthy. "Millet produces his admirable effects with a rude and imperfect manner," wrote Arsène Alexandre. Baudelaire also criticized the subjects of his pictures, saying that he gave so great a prominence to the somberness and dullness of his peasants that it arouses the resentment of the beholder. "They seem to say to us, 'we are the disinherited and the only ones who produce anything by our toil.'" There is some truth in all this. Indeed, Millet was seeking for something indifferent to the sensation of color, and could never be understood by a "Bohemian" like Baudelaire. He wrote, "I try not to have things look as if chance had brought them together, but as if they had a necessary bond. I want the people I represent to look as if they really belonged to their station, so that imagination cannot conceive of their ever being anything else."



Self-portrait by Millet. Museum of Fine Arts, Boston.



"Shepherdess." Drawing by Millet. Louvre, Paris.

Millet devoted himself to the poor peasant. Someone had to immortalize the humble worker overwhelmed with toil. In one of his pictures he shows two men cutting a tree, and their legs are bent with their efforts. In another he represents a poor laborer leaving his work at nightfall, so weary he can hardly stand. Again we see two gleaners working in the blazing sun; the shoulder of one pains her so that she can do no more. In the "Angelus" the two well-known figures in the field are listening to the distant bell. What a creation! Let Baudelaire say what he will, Millet's peasants live intensely and have their own compensations. They are not blind and brutal working machines; they, too, enjoy this world. Then there are the two women watching a flock of geese pass. How they breathe in the soft and aromatic autumn air! Two others seem to be in ecstasy over the peace of the country. Surely Vergil was mistaken when he, believing them incapable of perceiving the world about them, said to the rustics, "If you only realized your own happiness!" Millet's countrymen enjoy the landscape in a different way from that of the intellectuals, it is true; but unless they go to the city and lose this spirit, the shepherd and the farmer have their own feeling for beauty. At least, so thought Millet. "They think they will make me retreat and will convert me to the art of the salons. Ah, no! I was born a countryman and a countryman I will die. I will paint what I feel." And yet when Millet died in 1875, there were already signs that he was beginning to be appreciated. From that time on, his fame has steadily increased. His "Angelus," which



"The Cowherd" and "The Quarriers." By Millet. Louvre, Paris.

the painter sold with difficulty for twenty-five hundred francs, was again sold in 1890 for eight hundred thousand francs, and nobody could say how much it is worth today.

Not only Millet but all the other painters of the Barbizon School were either decried or ignored by the chattering crowds that frequented the salons of the Second Empire. The reaction against the pictures of Delacroix and his pupils made itself felt also in the work of other artists, such as Regnault, the great portraitist; Rosa Bonheur, the inimitable painter of animals; Jules Breton, a painter of idealized peasants; and also in the work of Bonnat, Carolus-Duran, Daubigny, and Fantin-Latour.

An artist as great as Millet was Honoré Daumier. The two were good friends and had much in common, for they both championed the cause of the underdog, and they both were abused by the critics of their time. Daumier, however, took no part in the flight to Barbizon. He gave his sympathy to the common people of Paris and aimed his powerful weapon of satire against their oppressors, the corrupt government officials, lawyers, and politicians. He was the first artist to champion consciously, wholeheartedly, and without deviation the cause of the proletariat.

Daumier did not hold to any particular political theory. He was not a socialist like Courbet. He loved the common man and hated every kind of



"The Path." By Rousseau. Metropolitan Museum of Art, New York.

meanness and corruption. If he is used by any particular party today, or if he was hired as a propagandist by the opposition party of his own time, it was no fault of his. If he was forced to make cartoons for a living, he made them supremely well, so well that they still have meaning for us today and will be enjoyed long after the events they illustrate are forgotten.

The Paris of the fourth decade of the nineteenth century was nervous with uprisings and riots. The complacent, peace-loving Bourbon, Louis Philippe, the king of the middle classes and the newly rich, detested both the aristocracy and proletariat. Daumier pictured the king as Gargantua feeding on gold pieces which he squeezed from the poor. Daumier was punished for his audacity by six months of imprisonment.

More mature was the lithograph made three years later, of a scene from the bloody massacre in the streets of Paris, when the soldiers ruthlessly shot down the rioting people. In this he showed the corpse of a man in a blood-stained nightshirt, fallen across the body of a little child. The greatest number of Daumier's works are lithographs made for two magazines, *La Caricature* and *Le Charivari*. They make fun of the fads and foibles of the day and lampoon the *petite bourgeoisie*. His satires of art snobs, of corrupt judges, and of ignorant medicos deserve to be recorded among the greatest cartoons of all times, second only to the etchings of Goya.

Daumier is described by the de Goncourts as completely indifferent to his own renown. He could often be found sitting on the floor of his studio workshop, drinking beer with his cronies; Corot, Millet, Delacroix, or Rous-

seau. He tried without success to gain recognition for his most precious work in oil. He sought commissions and tried to sell his paintings, but he finally gave up and painted only to please himself. He developed a technique which consisted of the use of simple areas of color divided by heavily painted lines. His compositions are not carefully executed colored drawings, nor are they Impressionistic daubs of color. They are drawn with paint.

In his old age, he might have starved to death had his friends not come to his rescue. Corot, always generous, deeded him a house at Valmandois, where Daumier could retire and be sure of a roof over his head. In 1879 his friends, with Victor Hugo as chairman of the committee, organized a one-man exhibition of his work; but it was a failure. Daumier died that very same year, paralyzed and blind. His artistic fame has grown steadily since his death.

While the landscape artists and naturalists were attacking the false idealism of the Romantic school, another more advanced group was working on a new technique and a new theory of color and light. They were called Impressionists, a term originating in a picture by Monet entitled "An Impression" which was exhibited in 1863 in the Salons des Refusées. The new school was founded upon the principle of the exact reproduction of nature. It was not to be nature altered or improved in the studio of the artist, but light and color in all their natural crudity. It was the same tendency that is found in the Naturalism of Zola and his friends. This pictorial Naturalism attempted to justify itself by the physical theories of light and color as popularized in positivist experimental science.

The Impressionists declared that there was no such thing as color in itself; the color of an object depends on the manner in which the light is received, its intensity, and the refraction of the colors of neighboring objects. The retina perceives it according to the relative proximity of one color to another, and at the side of a simple color the retina has a tendency to see its complement. Shadow, therefore, is never a lack of color, but another color, and it has the tendency to take on the complement of the color of the lighted portion of the object. As for form, that does not exist either. There are only masses of color, and even these are not uni-



"Road to Market." By Troyon. The Art Institute of Chicago.

form but are the accumulation of colored spots. There is, then, no such thing as outline. One must paint in spots and brush strokes so that they will produce upon the eye the effect of nature. In the matter of technique the Impressionists were also revolutionaries. Some considered it absurd to mix the colors on the palette to produce halftones; this would make the mineral colors opaque. The thing to do was to combine them in the retina of the eye, setting the brush strokes on the canvas in such a manner that the simple colors would fuse when observed from the proper distance.

The trouble with the Impressionists was their lack of expression. Desiring to be painters, and nothing more than that, they carried their indifference to physical and spiritual beauty altogether too far. A man with a pipe and a glass of beer made a subject for a picture; as long as the harmony of the coloring was beautiful, that was all you wanted. Unfortunately, the colors employed by some of the Impressionists have darkened in the course of time, and there is left only the form, which does not amount to much except as a reminder of the arguments which this movement provoked.

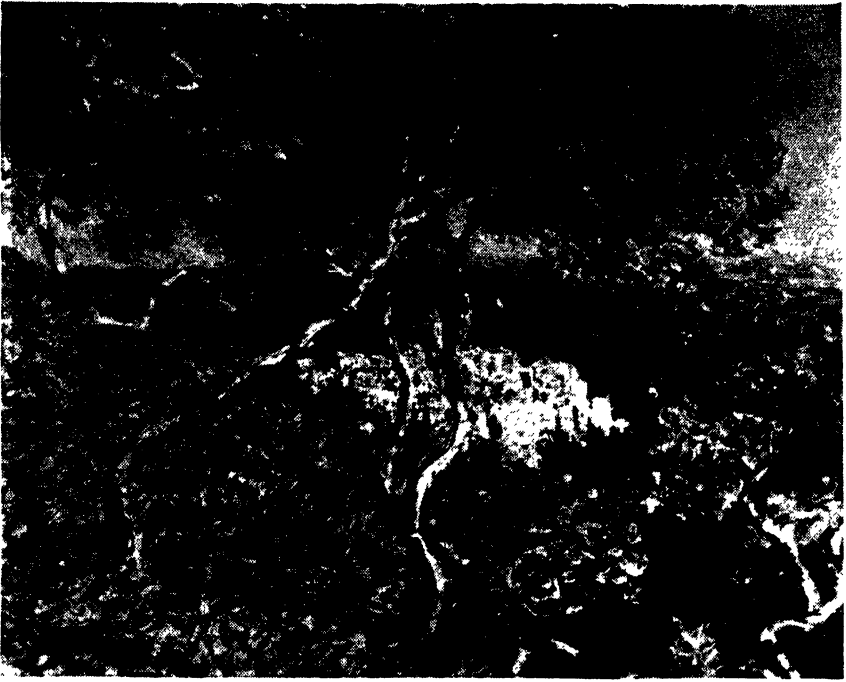
The story of the change from the gloomy, dark, Realistic painting of Courbet and the lyricism of Corot to the almost scientific Impressionism was as follows: Edouard Manet, the son of a well-to-do bourgeois of Paris exhibited, in 1863, a painting which he called "Déjeuner sur l'herbe."



"Don Quixote." By Daumier. Pinakothek, Munich.

In the same exhibition there were works by his friends Fantin-Latour, Harpignies, Legros, Pissarro, and Whistler. A scandal was aroused by Manet's picture, for the public accustomed to Neoclassical pieces was suddenly confronted with the scene of a nude woman sitting on the ground in a forest clearing, in the company of a half-dressed woman and two fully dressed Parisian men. Clothes and picnic remains are scattered in the foreground. The public was shocked perhaps more by the coloring than by the subject. Instead of dark shadows and brown foliage, the whole surface of the canvas was ablaze with bright colors set side by side without any transitional modification. The critics howled that this was not color, but the caricature of color. Manet asked why the people condemned his picture for what they praised in Giorgione's "Concert."

Two years later Manet flung an-



"Antibes." By Claude Monet. The Art Institute of Chicago.

other "insult" in the form of his now famous "Olympia"—a naked hussy who lies in Oriental luxury upon a bed. At the exhibition guards had to be placed about the picture to protect it from the crowds. People spat on it. Critics could not find words vile enough to describe it. Here, before the eyes of a horrified public was a nude woman, a realistically nude woman, not the idealized symbol of Classical virtues.

The "Olympia" was later hung in the Louvre, where it is still more or less shocking to many. The colors are still as fresh as when the picture was painted. Manet's sincerity, faith, and enthusiasm made him the leader of the movement. At times his indifference to much that would have beautified a picture becomes a source of regret, but he dissected the light with such passion that we forgive him everything for his devotion to his ideal.

After Manet came Sisley, Pissarro, Renoir, the American Mary Cassatt, the famous landscapist Claude Monet, and Degas, who was perhaps the most profound personality of the group. That which was unpleasant at times in the work of Manet becomes agreeable in Monet and Degas. Monet did no more than apply the principles of Impressionism to landscape painting, where the new theories of light and color proved most acceptable. Degas delighted in nocturnal light effects and painted Parisian scenes with musicians and dancers amid canvas scenery.



Above: "Déjeuner sur l'herbe." Below: 'Olympia.' By Edouard Manet. Louvre, Paris.



Opera Ballet. By Degas. The Art
Institute of Chicago.



"Le bon bock." By Edouard Manet.
Louvre, Paris.

It is hardly necessary to remark how far the Impressionists had got beyond the thematic studies of the older schools of painting. Wherever light vibrates, there was the painter, consequently the made-up scenes of the previous schools of painting disappeared. We can hardly attribute the inauguration of the movement to any one of the four great masters, Manet, Monet, Degas, and Renoir, who were its outstanding exponents. Manet, under the influence of Courbet and the Spanish painters, did no more than open the door to the realities of color. Monet made a profound and devoted study of them. Degas expressed his enjoyment of light, the melancholy of modern Paris in its gray light, while Renoir sang the youth of its women and their fresh coloring. Great as they were for their sincere efforts, for their enthusiasm in regard to nature, light, and life; charming as their works are for their freshness and simplicity, today the Impressionists are of the past, and we enjoy them and their paintings already as an almost archaeological episode. We begin now to realize what was wrong with them. What is the cause of that tiresome effect which their canvases produce on the present generation? Their landscapes are shreds of nature. Their elements, which do not reach a synthesis, produce fatigue in the same way that one tires of looking at the pictures in a book on botany or zoology. We do not get a sensation of nature as a whole. It is this field or that field, not "the field." It is a particular, individualized cloudy sky, not "the sky." This is why it is tiring to see the same weather conditions on the field. After a while we almost demand a change of light or a change of landscape.

Nature does not appear in these works of art as the everlasting and



Manet. Portrait by Fantin-Latour. The Art Institute of Chicago.

ever-changing mechanism, the cause and effect of everything. Goethe, much more modern in this respect than the French Impressionists, might say that they had seen nature only with the physical eyes, almost as a bird or lynx would see it. Humans should realize more. Under the phenomena of lights, shadows, and colors they should further penetrate reality. They should cross the filmy mantle of the Impressionists and go deep into the core of things in order to represent them with a much more substantial interpretation than their superficial appearance permits. But it is good that the French Impressionist painters of the positivist nineteenth century had followers all over the world, and that their style was imitated everywhere. They cleaned the air of Romantic snobbishness. Well and good! But today the very word Impressionism evokes a judgment without appeal.

Parallel to Impressionism, an idealistic reaction ensued which still endures today. The most significant exponent of this trend in painting was the decorative painter, Puvis de Chavannes. Born of a noble and well-to-do Lyons family, he was highly educated. Having decided to devote his life to painting, he went to Paris and later traveled in Italy. In 1861 he exhibited his first pictures, "War and Peace," with the companion pieces, "Labor" and "Repose," which are now in the Museum of Amiens. He never abandoned his pale and tranquil style. "I confess," he says, "that sober lands, clouded skies, and solitary plains please me most. A blue sky absorbs too much; the brighter the sun, the more obscure is the landscape."

Puvis de Chavannes was not a great colorist, and he defended this deficiency, saying that a decorative painting should never stand out from the wall with striking colors. His own work hardly justifies his claim. Veronese and Tintoretto do not need to envy the cold, gray tones of Puvis de Chavannes. A great danger, too, lies in the ease with which these pale shades may be imitated by less talented decorators who lack the vast comprehension of the world, the good taste, and the excellent drawing of the master. Some of the subjects of Puvis de Chavannes' compositions are very

intricate. Take, for instance, his hemicycle at the Sorbonne, in which a lay woman is presiding over figures which represent the different Sciences, Art, and Letters. Other works are purely allegorical like his "Ave Picardia Nutrix," at Amiens, and "The Rhone" and "The Saône" at Lyons, as well as his "Four Seasons" in the same city.

He was, we know quite well, a passionate, amorous man; and yet he made an effort to keep cool, making a false pretense that he had no passion. He compelled his dreams to become orderly and his creations to be disciplined. Always well dressed and adorned, he was aware of the social world; and yet he was a man of powerful vision and imagination. He never painted landscapes from nature. He said a branch of a pine tree hanging in his studio was enough to make him



Sisley. Portrait by Renoir. The Art Institute of Chicago.

feel he was amidst the forests. He could see a forest; but of course it was a forest of his own. His trees were tall, parallel, all clipped to the same height, pushed to a regularity by some force that made them straight and obedient.

His figures are round, with regularly built bodies, having a healthy shape. They show nice torsos which are very seldom completely nude. The very rhythm in the pictures of Puvis de Chavannes is like that of a good engine. There is no *staccato*, no *appassionato*; there is a gradual *andante*, on occasions exceedingly beautiful. No wonder the "higher-ups" in the salons and in the ministerial offices liked so much the work of Puvis de Chavannes. He had enough personality to be a great man, and yet he trimmed his appearance of everything that could be offensive.

Puvis de Chavannes misinterpreted the ideals of Europe at the end of the nineteenth century as no one else did. He visited, on an occasion, an exhibition of Gauguin's paintings; cold, reserved, and unimpressed he looked at them, and silently moved out. Today the whole spirit that made Puvis de Chavannes is gone. His panels contain what *was* beauty, and there was not a great deal of that. Many of the figures appear as academic drawings, planned in cold blood, to fill a space on an official's wall. To make things more unfortunate, Puvis de Chavannes' panels were painted on canvas, not in fresco or tempera. They have become sooty, and the floury whites alternate with rancid browns. It is instructive to watch this sad ending. Puvis de Cha-

vannes was too much of a gentleman to struggle with stucco, and he got his reward. The canvases are sagging, and the color is perishing. In order to become socially acceptable, he restrained his powerful dreams; and now, for failure to work in the proper medium, his paintings are disintegrating.

Impressionists admired Puvis de Chavannes. Gauguin was anxious for him to see his pictures. Rodin in his last writings called him "the greatest artist of our time." He praised especially "his sublime landscapes in which a sanctified nature seems to know only a loving humanity, at once wise and august." These are Rodin's own words, and we must recognize the fact that he was right in so characterizing the landscapes of Puvis de Chavannes. But he himself recognized that it was another nature, another world; and this accords with the manner in which he worked. "An hour spent in a spot which pleases me," he said, "fills my brain with images for a long time."



"Le Moulin Rouge." By Renoir. Museum of Fine Arts, Boston.



"La Grande Jatte." By Seurat. The Art Institute of Chicago.

CUBISM, EXPRESSIONISM, AND SURREALISM

(1915-1938)

THE REVOLT against Impressionism started in the ranks of the Impressionists themselves. Renoir and Cézanne, the leaders, were at first thoroughgoing Impressionists. Renoir became tired of the simple "coat of nature" revealed in his own pictures. The real world was deeper and more solid than he was painting it. Light, the great mistress of the Impressionists, was a deceiver. She covered forms with magic colors but gave to everything a shiny, silky, flimsy appearance. Looking for something firmer and more solid than iridescences, Renoir began to be interested in bulky masses of color, not yet of matter. The colored masses which he painted began to resemble the forms of women; they were not at first intended as forms of women that took on the colors of flesh. Rounded, plastic, as they are, these forms vibrate with color. The nude, female form was almost an accident.

With Cézanne, on the other hand, the search for solid form was definite and serious. Willing to penetrate beneath the surface of nature, he sought the bones, the geometric essentials which may be called the anatomy of the



"The Bathers." By Cézanne. Philadelphia Museum of Art.

landscape. His remark that he would like to reduce things to their elementary essential forms, to see everything reduced to cubes, cylinders, and spheres, is often quoted. These words have been used to prove that he was the originator of Cubism. The reduction to geometric forms, however, is only a part of Cubism; and that statement of his is only a part of his doctrine. He wanted to do more than create a bare skeleton of the physical world. He was ambitious to appreciate and reproduce what may be called the nervous system of nature, the feeling of things, the tremors observed by the painter as he beholds them.

It is wrong to admire Cézanne only for his reduction of the world panorama to a group of forms simplified and somewhat geometric. His paintings are charged with a kind of electric vibration that prevents them from taking definite form. For this reason Cézanne was a painter only for painters. The general public cannot perceive in his paintings anything except a kind of unfinished product. Cézanne did not care what the world thought of him. He was the son of a well-to-do banker. When he became tired of Paris and its artists, he retired to Aix. There he lived most of his life as a kind of misanthrope. He had a sufficient income to live on without depending on the sale of his pictures. This financial independence made it easy



Landscape. By Cézanne. Private Collection.

for him to be an apostle of art. He was considered an original by the inhabitants of the town, and even to his wife and child he seemed queer. He lived exclusively for his painting.

In his moral solitude, Cézanne became eccentric. He said many things which betrayed fantastic notions and strange religious and political ideas. These statements are repeated today, because it is interesting to know the thoughts of a man who painted as Cézanne did. He declared, for example, that all women were cows; that religion was necessary to prevent the masses from thinking intelligently; that the Republic ought to be conservative; that women, including his wife, and people in general, including the citizens of Aix and the nation, mesmerized and narcotized by nationalism, would not disturb Mr. Paul Cézanne while painting his metaphysical landscapes.

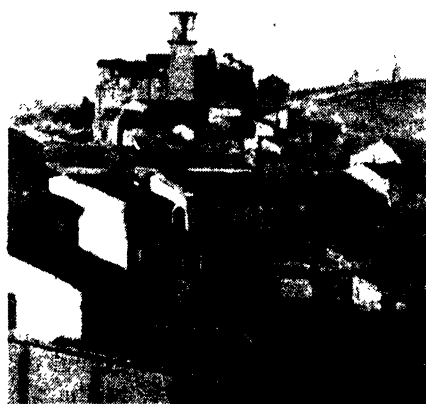
In aesthetics he proclaimed it was necessary to go back to Poussin, or rather to remake Poussin "from nature." He meant that the artist ought to think more than to look, to think after looking, and then to create. The doctrine is good if the artist does not stop at thinking. It was bad to paint only from seeing, as the Impressionists did; but it was worse to re-form nature in cold blood with mental processes alone. The third part, namely, the individual reaction from the soul is as necessary for the artist as the first two are.



"View of Gardanne." By Cézanne. The Barnes Foundation Art Gallery, Merion, Pennsylvania.

Cézanne went to the extreme of copying Lorrain and of making imitations of Ingres' canvases. It is difficult to believe that he made a serious attempt to copy them, as he did, since his copies reveal such an apparent incapacity on the part of the artist to see the originals as they were. Was Cézanne a fool? Had he deficient sight? These same questions have been asked about El Greco. But in El Greco we have a different case, because many of his works are perfectly normal, almost too academic. When he broke into wildness, it was because he chose to do so. But Cézanne, even when he copied Ingres, remained Cézanne, and he left nothing of the original. He was very conscious of the place he was destined to occupy in the history of art, when he said "I am the primitive of the new way." And he is a primitive with all the charm of the Archaic Greeks and of the early painters of Siena and Florence.

Cézanne furnished the stimulus for a host of new experimenters in art, all of them in rebellion against the once rebellious Impressionists. Postimpressionism took the two pos-



Gardanne. Photograph by E. Horan.



"Houses at Auvers." By van Gogh. Toledo Museum of Art.

sible extremes away from the simple, sensuous recording of facts. At one extreme was Expressionism, which put its emphasis upon the subjective element of emotion and feeling; and at the other extreme were Pointillism and Cubism, which put the emphasis upon the objective element of design and arrangement. Paul Signac and Georges Seurat tried to carry Impressionism a step farther into Neoimpressionism, and in so doing they brought it to a dead end. They labored to reduce painting to an exact science, which could only mean its logical end as art. Their particular method of painting was called Pointillism.

The word Pointillism was derived from the French word, *point*, meaning dot. The painters placed dots of color on the canvas, each dot separate from another, like the tesserae of a mosaic. The daubs of the Impressionists were more stylized and systematically employed. Seurat led in the method of Pointillism and composed his paintings with geometrical precision, giving them a monumental solidity. In spite of too much theory, Seurat produced a few masterpieces. His "L'Après-midi sur la grande Jatte," now at The Art Institute of Chicago, is one of his best-known paintings. It stands out as a supreme example of how good works of art are sometimes created with



"L'Arlésienne" and "The Postman." By van Gogh. Lewisohn Collection, New York, and Museum of Fine Arts, Boston.

bad theories. Seurat was so much concerned with the question of how to paint that he managed to complete very few works.

The opposite tendency, Expressionism, which followed no rules except those of the inner spirit, was given its start by Odilon Redon. While Cézanne was trying to discover the reality of pure vision shorn of sentiment, Redon was using the real objects of nature as symbols of the mysterious world of the subconscious. He laid the foundation for the whole Modern development of an art that concerns itself with psychological probings into the dreamworld, the scientific study of which began with Sigmund Freud. Redon wrote that the reality he sought to express was not that obtained through perspective and chiaroscuro, but the imagery of the mind's eye, which grows within us when visual imagery is fused with experience and subjective states of emotion.

Of course, Redon had no patent on expression in art. All good art is created out of the feelings of the artist, including even Cézanne's. But he was the first to formulate theories about Expressionism, and the first to give a place to subject matter coming from the illogical world of the subconscious.

Before the World War of 1914, when Paris was alive with experiments in art, experimenters went to every possible extreme. The most important of those was a young Dutchman by the name of Vincent van Gogh. Vincent was a tensely serious young man who apparently was willing to learn all he could from everybody, but he had within himself some unformed convictions. He went to live with his brother Théo, an employee of an art dealer



"Wheat Field" and "Sunny South." By van Gogh. The Art Institute of Chicago.



"Whence do we come? Whither do we go?" Panel painted in Tahiti by Gauguin.
Museum of Fine Arts, Boston.

in Paris. There he became acquainted with Toulouse-Lautrec, Seurat, Signac, and Gauguin, all artists who were fighting for recognition. He also came to know Monet, Renoir, and Cézanne.

Vincent van Gogh had known the grimmest sort of reality. Before going to Paris he had tried being a missionary among the coal miners in Flanders. Unlike most missionaries, he had shared the degraded existence of the working people, giving them his money, his clothes, and even his bed. He made a heroic attempt to live in literal accordance with the teachings of Christ. He sacrificed all his worldly goods and his health for a cause that ended in failure.

Everything had gone wrong with Vincent. Not only had he failed in religion, but he had also failed in love. When he was in London a girl who had seemed to like him refused his proposal of marriage. A second refusal, from his cousin in Brussels with whom he next fell in love, affected him deeply. The third woman in his life was a prostitute, whom he married while she was pregnant with the child of another man. This affair, too, ended in disappointment and separation. His next idea was to establish a Utopian colony for creative artists. In this venture he got as far as collecting some money for it, but then he gave it up.

All of his life force from this time on was turned into his painting. He went to Arles in southern France, in 1888. There this man of the North found warm landscapes, blossoming trees, open houses, and fields rich with sun and warmth. Every stroke of color was like a flame of fire. But before long his sanity began to be affected, and he had to be taken to an asylum at Saint-Rémy.

Van Gogh felt a vibration in everything, as though he were shaken by a spiritual upheaval. Everything was alive, tremulous, and in a state of frenzy. A shabby wall, a broken shoe, or a bottomless chair for him was permanently shimmering as if continually vibrating with life. Van Gogh saw such phenomena with exceptional lucidity. All his unhappiness occurred as a result of being sensitive to the living personality of inanimate



"Tropical Jungle." By Henri Rousseau. The Art Institute of Chicago.

things. He suffered so much—no wonder he became insane. The psychiatrists will some day diagnose the case, perhaps calling van Gogh hypersensitive, possibly paranoid, with fugues, in the interpretations of the absolute realities. But van Gogh felt that the trouble did not come from within himself, but rather from without. He had the faculty of perceiving what other people have eyes to see, but do not see. The real prophet sees the future—a tragic fate! The real artist sees the present with a force that escapes everyone else.

Millet sometimes heard the conversations of the oaks in the forest of Fontainebleau. Van Gogh had intimate dialogue with all things around him—the shoe, the chair, the flowers. Now that we read these revelations in the canvases of van Gogh, we are pleased; and at the same time we are disturbed by the artist's faculty of obtaining such direct contact with so-called inanimate things. We are afraid that this van Gogh experience may become universal, and thus also ours. Artists are generally forerunners of what may become the common lot. Art is in its infancy and full of unknown possibilities. What a drama it would be if that chair we are sitting in, that shoe which we are wearing, that flower which we are looking at, began to talk to us as convincingly as such objects did to van Gogh!

Poor van Gogh! It is tragic, that in order for mankind to break the shell



"Woman with a Crow." By Picasso.
Toledo, Ohio, Museum of Art.

of the conventional past, it is necessary for someone to be sacrificed. Does such an artist become insane because the work to be done is too great for the strength of a single individual? Or is it because he is the only one who can do the work? Van Gogh himself felt that he would be the victim of his own visions. "I am afraid I shall some day not be able to make use of nature for living or painting." His last words before he killed himself were those of one who dies unrepentant. "It is more dignified to die while I am fully conscious of what I am doing than to take leave of this world in a state which degrades me."

Vincent van Gogh escaped from a life he could not bear, for fear of complete insanity. Paul Gauguin chose a different kind of escape—he ran away from civilization to

Tahiti, where he expected to find real life possible. Gauguin was half French and half Peruvian creole, which may explain his urge for a society more primitive than that he had been used to in France. He was a big man, of pagan kindliness and idealism beneath a rough exterior. He started to paint under Pissarro. Then he came under the influence of Cézanne. He lived and worked for a while with van Gogh at Arles. Later he returned to Paris, where he found that he could get neither recognition from the public nor money for his paintings. Then he came across a booklet describing the native charm of Tahiti. He sold his few belongings, received a vague commission from the government, and in April, 1891, set sail for the land of his dreams.

For the details of Gauguin's life on the Island, one should read his *Noa Noa* and his *Intimate Journals*. Suffice it to say here that he went native, took a pretty Tahitian girl to wife, and spent the rest of his life in the South Seas, except for a trip or two to France.

Gauguin was not considered a painter by Cézanne, but just a man who turned out "fantastic figures." Perhaps Cézanne was right. Nevertheless, Gauguin had a tremendous influence as a demoralizer and convention-breaker in art. There was no photographic accuracy or exactness in his work. Gauguin would say: "If a tree looks blue to you, paint it as blue as you can. A mile of green is greener than half a mile. Why should we not exaggerate on canvas as poets do in metaphors? Affirm even to distortion the curve of a lovely shoulder. Heighten the whiteness of the flesh. Sway the branches

that no wind moves." Such were the formulas for the new interpretation of reality. The large, simplified areas of color and the primitive type of perspective no longer seem strange to us.

Gauguin's type of art, however, did not have any great consequence. He is considered today more as a poet than as a master of art. His flat tones are musical and poetic. His exotic canvases are enjoyed, too, for what they reflect of the character of a romantic island of love. Gauguin was so much a rebel that he wished things to change suddenly, rather than gradually as politics or morals and human nature do.

A few days before his death in 1903, Gauguin wrote these lines which revealed a still untamed spirit: "I am on the ground, but I am not beaten. You are mistaken if you believe I am wrong to call myself a savage. I am a savage, and the civilized feel it, for there is nothing in my work which could produce bewilderment save this savage strain for which I am not responsible. It is therefore inimitable. All I have learned from others has been an impediment to me. I know little, but what I know is my own."

Avoiding subjective feeling and reducing forms to geometrical shapes, as Cézanne did; emphasizing color, making the green greener than green, and the blue bluer than blue, as Gauguin attempted to do; discovering in the world magic currents of feeling and thought such as before had seemed reserved for man alone, as van Gogh did—these were the contradictory currents that had turned art wild. At the beginning of the twentieth century there was a deliberate effort to antagonize nature in its simplest appearances. Artists and men of science both looked to nature almost as an enemy. Artists threw off all shackles and revelled in a new-found freedom from tradition. They clipped natural forms of all their anecdotal treatment and made forms vaguely related to the world at large. At first there were Cubist "scenes." On the canvas would be shown some object, sometimes as seen from two or three different angles. The painters seemed to try to demonstrate the statement of Proust, that "everything can be several things at the same time."



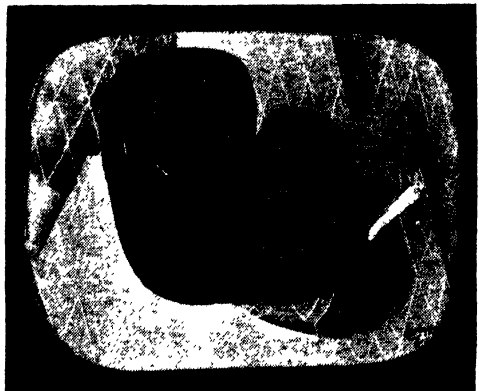
"Hunger." By Picasso. Barcelona Museum.



"Woman in White." By Picasso. Museum of Modern Art, New York.

It is rather hard to believe, but at least everything can be seen from several sides at once. We find in a Cubist painting, for instance, the face of a person seen from the front, the side, and the back; and all these views are associated in the same canvas because they are reduced to geometrical forms. A guitar can also be seen from the front and from the side; a pipe is seen along with the paper the smoker reads; and the milk bottle along with the cow, or at least with her horns. The superposition of several angles of vision is in accord with the tenets of modern psychological sciences: we do not see each element of a whole singly, but we see the whole first and then gradually identify the elements that compose it.

Cubism, or the reduction of forms to geometry and the association of many aspects in the same perception, was not the end. It was followed by a more radical attempt to be independent of the reality of the senses. The artist was stimulated, or at least he was not checked, by modern science, and he attempted to represent the dream, the world of the subconscious mind, full of lights, vague figures, lines, and undefined thoughts. It was a demoniac attempt which necessarily was doomed to fail. Nature, as realized by the senses, had been from the beginnings of man's art an inescapable necessity. In all the great periods of art history nature has been, and must inevitably be again, merely a scaffold upon which the artist hangs his dreams. The Europe of the nineteenth century pretended to raise that scaffold from its rightful condition of subordination to mastership and dominion. The artists of

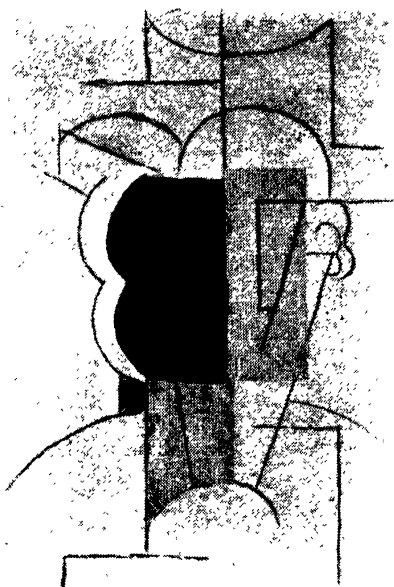


Still life. By Braque. The Art Institute of Chicago.

Persia, China, and even of ancient Greece and Italy had never been willing to accept this sort of limitation imposed by the mere sensory interpretation of nature.

The Europeans of the beginning of the twentieth century were ashamed of their secondary role, and in rebelling against their position of servitude they went to the extreme of repudiating every contact with the real world. In the end they found themselves painting sensations, and the word which they used to sum up the ideas for which they stood was Expressionism.

The vogue for the forms discovered within the mind lasted for ten years. It was such a strain for the artists, that finally they had to introduce a little fun into their work. Almost all the paintings and sculptures of the Expressionists contain a little sarcasm. They cannot keep from smiling at their own attempts to do without the things of reality.



"A Head." By Picasso. Pasted paper and charcoal. Tzara Collection, Paris.



"Vase of Flowers." By Matisse. Private Collection.

The work of the Expressionist is a building raised without a scaffold, bodies made without the skeleton. It is without logic or reason. Sometimes the subject matter borders on caricature; at other times the contrast between the subject and its realization produces an extra pleasure. In some instances the contrast that arouses the aesthetic feeling is just the deformation of parts of an object, while the rest remains normal. Quite often the artists pretend to be childish and use inaccurate perspective and color, all with the object in mind of startling our imagination and producing in us the delight of an extraordinary world. The best exponent of the tendencies embodied in all the Modern schools is Picasso. Originally from Malaga in Spain, he



"Woman before an Aquarium." By Matisse. The Art Institute of Chicago.

spent a few years in Barcelona where there was a strong Impressionist group of painters. He finally settled in Paris, but he has retained some of the passionate qualities of his native country. He is called the Proteus of painting, because he changes his style in every one of his works. An effort has been made to catalogue his manners in various periods: the rose, the blue, the Cubist, and the Surrealist; but these periods do not form a progressive series. Picasso himself does not help us with any comments on his own work. The only utterance of his worthy to be remembered is, that "I do not search, I find." By this he means that he, the greatest living painter in Europe, is not subject to any established mannerism, not even to his own; but he is free to accept every type of expression that he finds appropriated to a temporary state of mind, without fear of contradicting himself.

In an enchanted world moved Henri Rousseau, the customs officer. His only opportunity to paint came on Sundays, when he could liberate his imagination to put on canvas the fantastic tropical scenes which he had seen when he was in Mexico as a soldier in the French army. He left the dismal customs-house for a shining forest filled with tigers, birds, and monkeys; for he remained forever fascinated with the life of the tropical jungle.

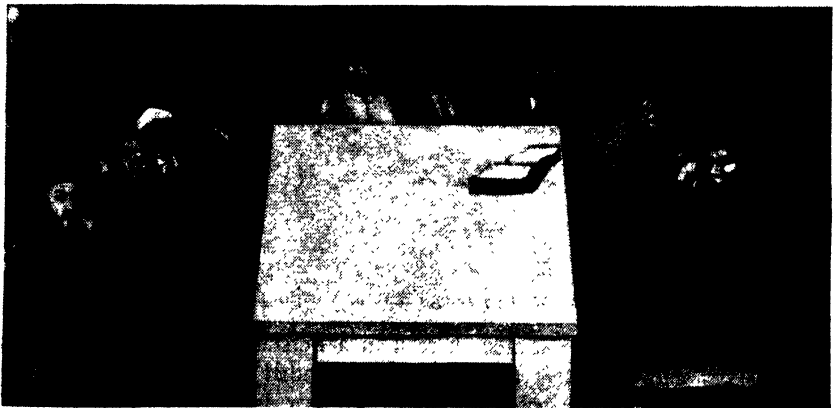
The real founders of Expressionism in France were Matisse and Derain. Their work, especially that of Matisse, sometimes makes us fear that European art will become merely a combination of spots of color, in the manner



Zapata. Portrait by Diego Rivera. Chapingo, Mexico.

of Oriental rugs. The initiated discern in a Persian rug geometric figures which they call the king and queen surrounded by smaller forms, the princes. What is the Oriental able to see in his rugs that tells him a story? Matisse does not reduce the elements to shapes as simple as the Orientals do; but he groups them with the same order, or disorder, with an unusual perspective. The technique of Matisse is deliberately childish. Perhaps that is why we like his manner of painting. He once remarked, "If, when I arrive at the studio, I do not feel a vision to paint, I go to ride horseback, and it is probable that I shall have something to do when I return." He does not put himself before a model and force himself to work. For Matisse, as for many of the Postimpressionists, study in a museum is more important than study of the living model.

Derain sketches and inflates his figures and trees as if they were haunted. Their charm lies neither in beauty nor personality, but in the tortured fas-



"Prometheus" and "World Round Table." Frescoes by Orozco. Pomona College, California, and New School for Social Research, New York.

cination of their impossible existence. Georges Rouault emphasizes still more the ugliness of his subjects, just as modern literature emphasizes perversion. All that is desired is that his figures penetrate our brains and pursue us like a nightmare. Utrillo obtains the same effect in his views of the suburban streets of Paris. With their dirty walls, their shabby fences, and the sickly trees of the squares, they present an aspect of reality which is infinitely tragic and depressing. Dunoyer de Segonzac irritates us by his tendency to center the interest in certain parts of the composition, leaving the remainder in complete darkness or total light.



"Mademoiselle Pogany" and "Flying Bird." By Brancusi. Museum of Modern Art, New York

At the same time when the European schools were attempting the demoniac, namely, to avoid nature as much as possible, there arose in Mexico a school of fresco painters. They are believers in doctrines; and being great artists, they employ art to expose what they judge as crime and to demand justice. Orozco and Rivera as artists may be called the reincarnations of Daumier and Goya, at the level of the modern age. They publicize what they consider the evils of the capitalistic system. But from an artistic standpoint they furnish an example of and an inspiration for modern art.



Seated Nude. By Maillol. The Art Institute of Chicago.

These Mexican artists present also another contrast with the school of Paris. The size of their murals is enormous. An untamed nature is put to the service of great subjects on great walls. Whereas the artists of Paris make fun of everything, even of themselves, the Mexicans exhibit a serious determination to change this world.

In the various directions that contemporary art has taken during the last two decades we have mentioned only painting because it has been the most appropriate

medium for the effects the artists wished to produce. Contemporary art borders upon magic and dreams, and it is difficult to introduce visions that attempt to stimulate sensations rather than to convey them to the beholder, as in sculpture and architecture. These two arts fall behind painting in development. Architecture still continues to be functional, mechanical, and practical. Sculpture is still occupied with human forms, and remains lyric. The abstract, the pure mass, and shape have been studied, but without great aesthetical consequences.



An improvisation. By Kandinsky. The Art Institute of Chicago.



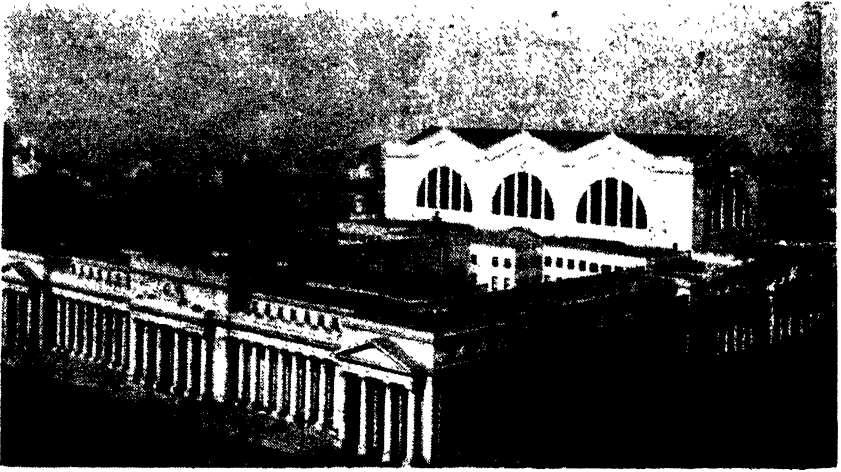
East Front, Monticello, home of Thomas Jefferson.

AMERICAN ART

When the colonists landed, they did not find in North America a degree of culture comparable to that found by the Spaniards in Mexico and Peru. We ought not to be surprised, therefore, if the New Englanders remained faithful to the forms and fashions in vogue in the Old Country. The Colonial style in America in most cases is only the translation in wood of what was done in brick and stone by the British overseas. But, in this translation the colonists revealed good taste and discretion, two virtues not always predominant in Americans. They built, in considerable quantity, excellent, sincere, modest homes and churches. The New England States still have their beautiful valleys sprinkled with churches with wooden spires of Neoclassical style.

The cultured people of Colonial America enjoyed building—the entertainment of prosperous people everywhere and in every time—and it is a duty to remember here the name of Thomas Jefferson, who spent his leisure and income in building his home at Monticello and the illustrious campus of the University of Virginia.

After the Revolution, America remained Neoclassic in architecture. The



Pennsylvania Station. New York City.

Washington Monument at Baltimore, the Treasury Buildings in Washington, D. C. and at New York City reveal the persistence of the Greek and Roman styles, for official buildings at least. The Gothic revival encouraged by Ruskin and the Pre-Raphaelites found a faint echo in America. The only original and inspired monument of that time is the building of the University of Toronto, if we include Canada in our survey. The University of Toronto was the collaboration of A. Cunningham, a young architect who had worked for the Houses of Parliament at London, and Daniel Wilson, a devout Celtic scholar.

Henry H. Richardson, on his return in 1865 from the *École des Beaux-Arts* at Paris, found America fluctuating between the stale Neoclassic and the insipid Neo-Gothic. Richardson, with typical American independence, rejected both the traditions of his land and his training abroad, and started to build in a Romantic style that spread like fire. All that was rude, solid, and massive of the Romanesque style, all that was fantastic of the Byzantine was incorporated in the Richardson buildings. Low, round arches with robust moldings were irregularly distributed, as if the structure was the work of several ages. The gigantic roofs seem to defy centuries to come. These Richardson buildings seem to have been built by Crusaders, Temple Knights, or Round Table Barons—buildings not very different in shortcomings from those erected by the railway magnates and real estate promoters of that gilded age—not the golden age—of America.

The Richardson fantastic style was “junked” by his disciple, Louis Sullivan. He is responsible for what we call Functional Architecture, namely, that in which the plan and elevation of a building are regulated by the materials and methods of construction. The architect must not be a victim

of technique, or his building will be inconsistent and incoherent, and fail to manifest in its appearance the cause of its strength and maintenance.

"Form follows function" is Sullivan's statement. He was a man combining energy and faith, and he preached with words and works. Before him, the different stories of a building had been superimposed as different structures piled one on top of the other. Sullivan realized that the whole structure has a unity and had to be planned in vertical sections, not in horizontal layers. He established the principles of steel construction and condemned any attempt to conceal its modernity with Classic orders, Gothic pinnacles or other traditional features.

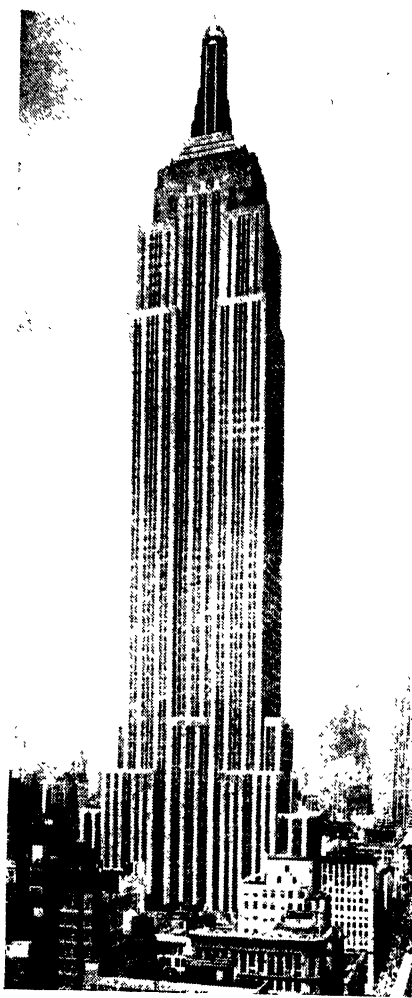
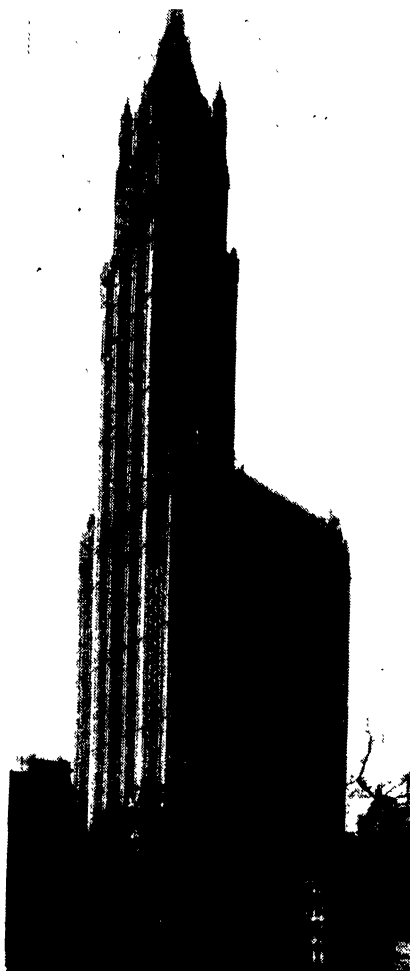


Detail of concrete work and decoration.
By Frank Lloyd Wright.

The Sullivan idea was applied to concrete by his disciple, Frank Lloyd Wright. Wright had an obsession for masses and blocks, which reinforced concrete had made possible. After all, Sullivan's buildings were somewhat like cages of steel, whose beauty, if any, resulted from the lack of decoration. But Wright realized that modern construction, achieved by pouring concrete into forms, would make possible immense flat walls, beams of unbelievable span, and friezes of geometric patterns that would supersede the nauseating Greek frets and sickening Roman acanthus. Wright has been acclaimed everywhere except in America. It is droll to have to admit that most of his ideas and glorious results have been smuggled into American architecture in spite of the American people. It was the same with Walt Whitman. The balanced Americans seem to admire character and personality except in spiritual adventures.

The principles of Sullivan and Wright were applied on a large scale by the skyscraper builders. The superstition of giving a building a style and finishing it as if it were a medieval tower, was finally overcome by Raymond Hood. Hood took advantage of the restrictions imposed by city ordinances and made a new type of stepped building, like Babylonian towers, larger and taller than the Tower of Babel. What a great man was Hood! What an American! And how American his buildings! The size helps, but moreover there is in them a strength of conviction that can be found only in America.

Architecture is the only art in which America has been entirely successful, because the art of the shelter is the first art of a nation in-the-making;



The Woolworth Building (left), by Gilbert F. Chase; and the Empire State Building (right), by Shreve, Lamb, and Hamon. New York City.

and America is still an unfinished product. She may boast of having had good painters and sculptors, but very seldom did they express themselves as Americans. This was the consequence of the same fear of the imagination that we noticed in the way America has treated and is still treating Walt Whitman. Jefferson, recommending the study of architecture, advised keeping away from painting and sculpture as "too expensive for the state of wealth among us."

With those ideas, no wonder the first American artists had to emigrate. Let us examine the life history of the first American painter, Benjamin

West. He came from a Quaker family of Springfield, Pennsylvania. While still a boy he had shown so much aptitude for painting that a group of art lovers became interested in him, among them the governor of the colony. They made it possible for him to go abroad to study. In 1760 he sailed for Italy on a ship carrying a cargo of flour to Leghorn. His arrival in Rome caused something of a sensation. Cardinal Albani inquired whether this boy from the wilds of America was white or black!

Mengs, the director of the Vatican school of painting, to whom he went, gave young West the following receipt for an artistic education: "First copy half a dozen of the best statues in Rome, and then go to Florence and study the collection of paintings in that city. Proceed to Bologna and study the works of the Carracci; afterwards visit Parma and examine attentively the pictures of Correggio; and then go to Venice and view the paintings of Tintoretto, Titian, and Veronese. When you have made this tour, come back to Rome and paint a historical composition to be exhibited to the public of Rome." West followed all these instructions, but exhibited the inevitable historical composition, "Angelica and Medora," in London instead of at Rome.

The painting was displayed in one of the halls of Spring Garden and



American painting by an anonymous provincial artist at the beginning of the nineteenth century. Whitney Museum of American Art, New York City.



"Mary Sherbourne Bowers." By John Copley.
Metropolitan Museum of Art, New York City.

brought him great success. At the suggestion of the Archbishop of York he painted a picture, "Agrippina bearing the Ashes of Germanicus." This was so well received that George III himself came to view it. The King, who had a taste for Classical literature, told West that the departure of Regulus for Carthage would be as interesting a subject as the Agrippina. Turning to the Queen with a smile, he said: "I will read to Mr. West that part of Livy where he describes the departure of Regulus." West's fortune was, of course, assured; but, alas! for the future of painting, now subject to the whims of such unimaginative Classicists as Mengs, George III, and the Archbishop.

The Archbishop of York did not lose sight of his protégé. Upon learning that West intended to paint "The Death of General Wolfe on the Heights of Quebec," and that he was planning to portray the characters dressed in the uniforms of the period, the Archbishop sought out Sir Joshua Reynolds. They both endeavored to persuade the artist to give up this unheard-of notion and to use the traditional Classical attire. West, for his part, pointed out the unsuitability of such costumes in view of the fact that the event occurred in the year 1759 and in a part of the world entirely unknown to the Greeks and Romans.

West continued to paint in London until his death. His vast canvases depicting religious scenes still occupy the spaces in Windsor Castle for which they were planned. It is to be noted, however, that even during the life of the artist there were certain signs of dissatisfaction with his work. Byron quite irritably refers to West as "poor England's best"; and even some of his pupils, as Stuart for instance, speak slightly of the acres of canvas he covered.

John Singleton Copley, appeals to us more than West. Born in Boston in 1738, he went first to Italy and subsequently to London. He had, however, worked for many years in Boston and did not make the journey to the continent until he was nearly forty. His departure from America was due to both family and political causes. He sympathized with the American Revolutionists, while his father-in-law and brothers-in-law were staunch Tories.

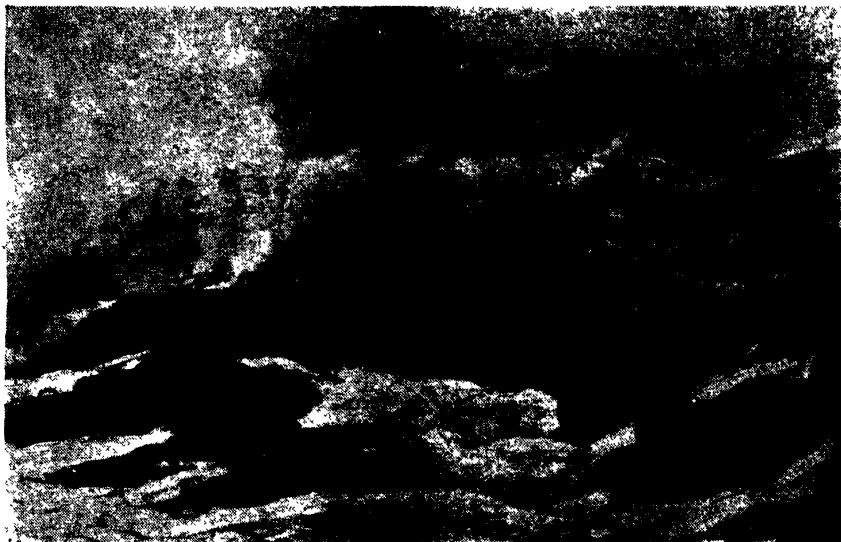


Portrait of George Washington (left) and a self-portrait (right) by Gilbert Stuart.
Museum of Fine Arts, Boston, and Metropolitan Museum of Art, New York.

Copley's portraits give us a discreet picture of the prominent New England society of his day. Indeed, the good taste of this almost self-taught colonial artist is surprising. In London, although he rose to lesser prominence than did West, he was very successful. He was essentially a portrait painter, and even such large compositions as the "Death of Lord Chatham" are mainly an assemblage of portraits.

Among the pupils of West who returned to their native land, we should first mention Peale, who accompanied Washington on his campaigns. Typically American, he was at once an artist, scientist, and a man of action. He was one of the founders of the Pennsylvania Academy of Fine Arts and of a museum of natural history, and he was a member of the Pennsylvania Assembly. He continued, however, to paint portraits all his life. Trumbull also took part in the War of Independence and was present at the Battle of Bunker Hill, which he later painted.

Gilbert Stuart, on the other hand, devoted himself exclusively to art. He was born in Rhode Island in 1755. His disposition was cheerful and lively. He could always tell a pertinent anecdote, and he never lost his alert youthfulness. He began to paint at an early age. In 1775 he went to London, but he was obliged to return home because he did not find any way of earning money, although he was a musician as well as a painter. In 1778 he again journeyed to London and entered West's studio. For four years he lived as a member of the latter's family. Then he set up a



"The Maine Coast" by Winslow Homer. Metropolitan Museum of Art, New York.

studio of his own. By this time his reputation as a portrait painter was so great that he was able to demand for his work prices second only to those of Reynolds and Gainsborough. Later he was obliged for some unknown reason, possibly his debts, for he was known to be improvident, to leave London. He went first to Dublin and later to Philadelphia, Germantown, and Washington. During this period he painted some two dozen portraits of the first President of the United States. It seems likely that most of these pictures were elaborations of sketches made at the few sittings which Washington allowed him. Stuart himself, with his unfailing humor, remarked that if Washington had sat for all the portraits he painted of him, he would hardly have had time to win a battle and the United States would never have come into existence.

Seriously speaking, however, for the sake of American history it is fortunate that an artist of Stuart's ability was present during the last years of Washington's life to record his likeness for all time.

Today we value the portraits of the American artists more highly than the works they tried to imitate; a portrait of Copley, Trumbull, or Stuart even in a London sale will fetch higher figures than a Reynolds or a posed Gainsborough. And yet this school of portrait painters in America faded out for lack of encouragement. Only after a period of twenty-five almost barren years, a group of landscape painters began to paint near New York and became known as the Hudson River School.

George Inness became the next link in the chain of the development of landscape painting in this country. He visited France and became interested



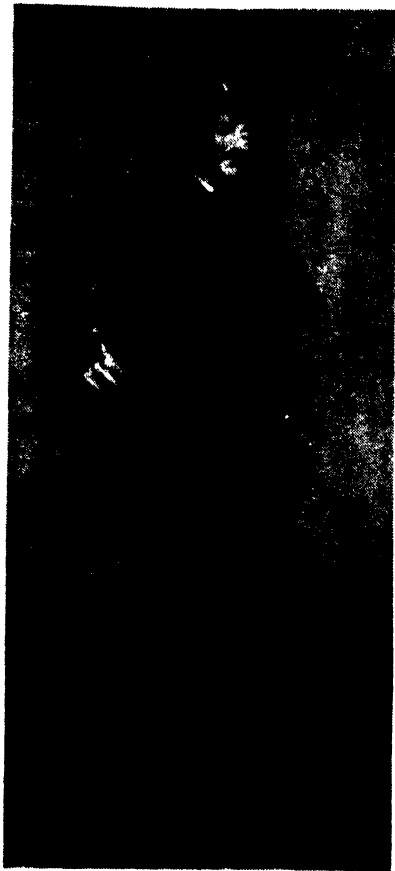
"Death on a Pale Horse." By Albert Ryder. Cleveland Museum of Art.

in the work of the Barbizon painters, particularly that of Corot. Other Americans went to Germany and brought home the historical and composite style they found at Düsseldorf and Munich. A few of the resultant Germano-American canvases, such as "Washington Crossing the Delaware," by Leutze, are still popular for the walls of high schools.

Winslow Homer is one of the most important of the landscape painters America has produced. He was born in 1836 in Boston, and was very little influenced by his brief trips to Europe. He became the most expressive painter of the rough Maine coast, giving amazing impressions of the sea in all kinds of weather—the misty surface of the water, the breakers, the storm-tossed waves, and the tension of the fisherman's life. The Atlantic found its most sympathetic interpreter in this painter of the New World.

The only Romantic painter of note is the eccentric Albert Ryder, who painted dark canvases with the state of mind of an Edgar Allan Poe.

Ryder now has become the most modern of all American painters. He is an Expressionist. He painted only dreams and visions; the very titles he put to the canvases are spooky. His innocent technique resembles more the ultra modern painters, because these pretend to ignore the elements of perspective and design.



Portrait of Whistler by William M. Chase.
Metropolitan Museum of Art, New York.

When Inness, Homer, and Ryder were painting romantic "American Scenes," others deserted their country, insulted by the bad taste of American Society during the second half of the nineteenth century. Those American wandering artists selected Paris instead of London. We have already mentioned Mary Cassatt, called the Nymph of the Impressionists. She was not the amateurish American well-to-do girl, almost inevitable in every group of Parisian artists. Mary Cassatt was a real artist, worthy of the affection she received from Manet, Renoir, and Degas.

Whistler, in some respects greater than the Parisian Impressionists, was born in Massachusetts, but from the age of twenty lived in Paris and London. In spite of that, how American he appears today! Whistler painted with a precision of design that seems characteristic of American art which at that time was still in a formative stage. Even when Whistler paints foggy scenes, the masses are put in the right place; when the air is clear the shapes are silhouetted with sharp precision, as if drawn not with charcoal or soft pencil, but with an architect's pen. Whistler in this respect is the

very opposite of Ryder. The former had declared Velasquez his god; the latter, Rembrandt.

Whistler behaved as a new-world man in the countries where he took refuge. In Paris he was a stranger even to the Impressionists, his friends. In the sophisticated London of the Pre-Raphaelites, Whistler was a rude American who pretended to paint, when as a matter of fact he was only "flinging pots of paint at the canvases." His famous trial with Ruskin in an English court where he got a farthing for damages, brought him more notoriety in England than his pictures. "The Whistler Farthing" ought to be exhibited in a Museum of American Art as a token of final recognition of Whistler by his own people. Whistler was not a quarrel-monger; he fought not for his reputation, but for the essentials of art. He forced Ruskin, the archpriest of declamatory aesthetics, to pay him a farthing; and even a far-

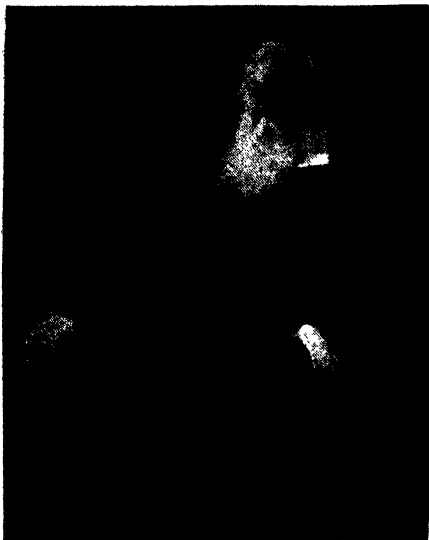


"Lady, in Gray" (left) and a portrait of Theodore Duret (center), by James Whistler; and "Madame X" (right) by John Singer Sargent. Metropolitan Museum of Art, New York.

thing of open mindedness is difficult to extract from a Ruskin then or now.

Whistler's landscapes are somewhat "thin." His oil canvases seem to be transpositions from water colors. But in his portraits he is grand; he achieves the rank of Manet, and rises even higher. The portraits of Carlyle and his "Mother" are now counted among the universal art treasures of mankind. And yet many still catalogue Whistler's "Mother" as sentimental and literary, alien to pure painting. We acknowledge that. Yes, the "Mother" is not a picture for painters, but the greater judgment is passed not by the painters but by the people, the multitudes that enjoy it. Poem or picture, it is an elegiac rhapsody. Have the objectors any thing better to offer? Certainly not!

American portrait painters trained abroad were John W. Alexander, William M. Chase, and the pontifex of the brush, John Singer Sargent. Chase spent some time in Munich but finally entered the orbit of the French Impressionists. He, like Alexander, had the precision of "penmanship" that we observed in Whistler. Sargent also had it, plus a *brio* (verve) that made him the idol of the Americans. He could splash color, fluid and soft; and, like a magician, evoke the person alive in an atmosphere of light. The Nabobs of Wall Street, the heiresses with large dowries, even the noble surgeons of Johns Hopkins had to be painted by Sargent during the time he consented to remain in America. His murals in the Boston Library and



Walt Whitman. By John Alexander.
Metropolitan Museum of Art, New York.

Museum pleased the taste of the last of the Puritans. They were thoughtfully and cleverly done.

Frank Duveneck and Thomas Eakins were not so successful, although they were probably greater. From their trips to Europe they reported to America the tales of the Realistic school, and they painted solid and deep, with spots opaque and bituminous. Both artists searched among the common people; both started to feel, like Courbet, that the duty of an artist is to live with his own people, to participate in their joys and sorrows. And specially to open their eyes to see the great panorama of the land here in America glimpsed only in the canvases of Inness and Homer. "American scene" painting was

forecast in some of Thomas Eakins' works.

Others followed. Charles Prendergast and John Sloan painted the New York of the "gay nineties," the bars, the circus, Fifth Avenue, the slums. George Bellows painted the fights. All worked with courage and humor. They did not make distinctions between bad and good—in fact all was good in New York, all was beautiful if full of life. They were exceedingly skilful in composing scenes of movement, and it was very easy for them to move people with a few genial strokes. America was beginning to find herself.

But, already in 1910 the first paintings by Cézanne and other Postimpressionists arrived in New York. In a certain way this was detrimental; the New York school was too young to receive without harm such stimulation. It was a duty no doubt to keep up with those new tendencies and even to imitate them. But the "American scene" was relegated to a future day. In the majority of the American artists, from that time on, we find the hypnotic influence of the Continental school. We had our little Cézannes, our petty



"Stag at Sharkeys." By George Bellows.
Cleveland Museum of Art.



"Puffin Rock" (right), by Rockwell Kent, and "The Nude" (left), by B. Karfiol.
Whitney Museum of American Art, New York.

Grosses, no end of dwarfed Picassos, and lesser thrills. The proof that those experiments did not penetrate very deep is that quite often the same artist jumps from Cubism to Expressionism, or to Surrealism, with an amazing capacity for success. The halfway is easy in art.

And yet, here, as well as in Europe, Impressionism had finished its glorious course, and something had to take its place. The examples of Cézanne, van Gogh, and Picasso no doubt encouraged artists who could not continue on the path of Sloan and Bellows, and who probably had remained mute with inferiority complexes. There is not only a gesture of rebellion, there is a great amount of beauty in the work of Bernard Karfiol, John Marin, Max Weber, John Kane, Georgia O'Keeffe, Louis Eilshemius, Leon Kroll, Walt Kuhn, Yasuo Kuniyoshi, Gaston LaFarge and many, many others. America today is fermenting. It is sad to have to mention some names in a confused list and omit many others. Those not mentioned, forgive, please. Forgive,



"The Arts of Life in America." By Thomas Benton. The Whitney Museum of American Art, New York.



"Escape." By John Kane. Valentine Gallery, New York.

for we realize the tragic condition of so many noble souls searching for beauty in changing America. We mention separately Thomas Benton and Rockwell Kent, because the former has decidedly taken the lead in mural decoration and the latter has made an effort to refine America even in its landscapes.

Since the "depression," American painters have turned to the soil for their subject.

The American scene, with its tumbling-down barns on dilapidated farms, the muddy roads with the gloom of tragedy in the sky above, has compelled the attention of the artist. Interpreted in a superrealistic tone, the American scene is very promising. It seems that we are finally on the verge of acknowledging that the Kingdom of Beauty is within us, and the World is right here!

The story is not so exciting for the art of sculpture. In America, where the building of new cities and parks created the demand for statues and commemorative monuments, a "school" necessarily developed. Statues of Washington began to be erected very early, for example, Brown's "Washington" in Union Square, New York, and that by Ward, at the Subtreasury in New York. Another cause of progress for the American school was the arrival of Italian marble carvers, who came to complete blocks of marble shipped unfinished from Carrara. Some of these excellent *marmorari* took American citizenship, and for a time they Italianized American sculpture.

The greatest American sculptor of the nineteenth century was Augustus Saint-Gaudens. Born in Dublin, of a French father and an Irish mother, when yet an infant he was brought to the United States. At the age of twenty he went abroad to study in Paris and Italy. Among his best-known works are his "Lincoln" in Lincoln Park, Chicago; "The Puritan," in Spring-



Maine landscape. By John Marin.



"The Puritan." By Saint-Gaudens.
Springfield, Massachusetts.



Black Hawk Monument, by Lorado Taft.
Oregon, Illinois.



"French Acrobats." By Yasuo Kuniyoshi.
Bryner-Schwab Collection.

field, Massachusetts; and "Amor Caritas," in the Luxembourg Gallery, Paris.

There is not too much imagination in the works of Saint-Gaudens and other contemporary sculptors, but all had at least a dignified tone in their work that justifies the prestige they held in their time. Daniel Chester French, George Grey Barnard, Lorado Taft, Anna V. Hyatt Huntington, represent the Carpeaux, the Rodin, the Meunier, and the Ba-



"The Angel of Death and the Sculptor." By Daniel Chester French. Metropolitan Museum of Art, New York.

rye of America. The present generation is more autochthonous. Paulanship, like Rockwell Kent in painting, produces exquisiteness even at the risk of snobbishness. William Zorack and Gaston Lachaise are ours and here. They are the present exponents of American sculpture. Others may be for the future, such as Jacob Epstein living in London, Maurice Sterne, Reuben Nakian, Wheeler Williams, Paul Fiene, and many others.

The general survey of almost two centuries of American artistic endeavor leaves the impartial student somewhat bewildered, because nothing on a scale worthy of "America, the beautiful"—as we call her—has yet been revealed. It would be a great revelation to catalogue even the subjects of American paintings and sculptures; there would be no end of Montmartre scenes, boulevards "des Italiens," views of Greece, Italy, or Spain; but very



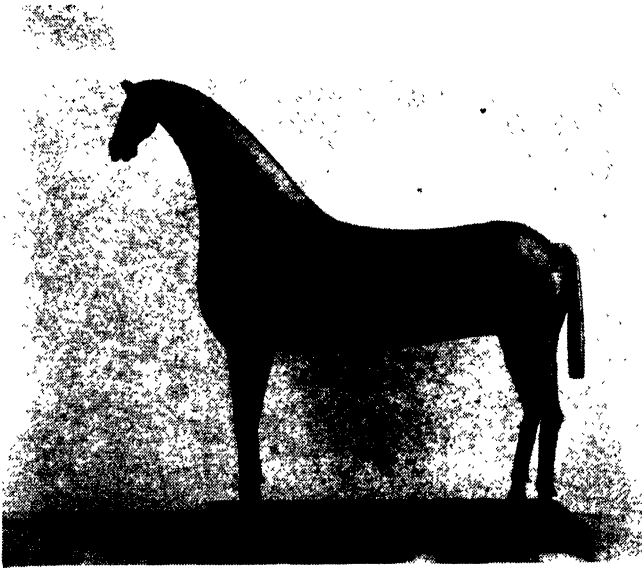
"Playfulness." By Paulanship. Minneapolis Institute of Arts.

few "East Sides" or "West Sides," and still fewer farms or plantations. And this is a sign that the spirit also was foreign to this great land.

But the future is here. Look at the buildings, the streamlined trains, the cars, the movies. It would be suicidal to persevere in making pictures for walls when there are no walls in modern houses; it would be an error to repeat types of monuments of the past. Search America in the American way, and everything shall be added unto you.

"One song, America, before I go,
I'd sing, o'er all the rest, with trumpet sound,
For thee—the Future.
I'd sow a seed for thee of endless Nationality. . . ."

Walt Whitman



The Sign Horse. Whitney Museum of American Art, New York.

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